

CIMELIA

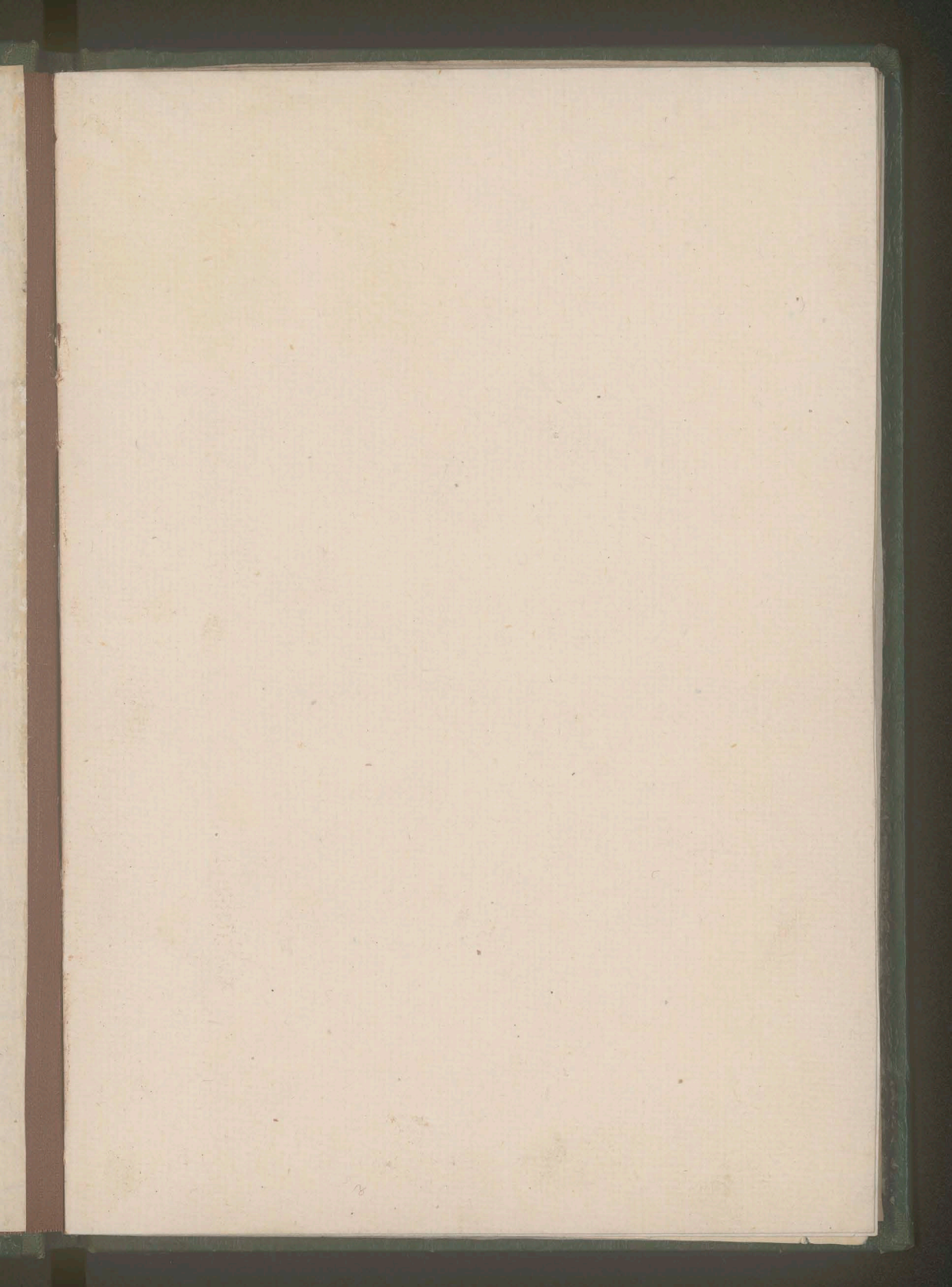
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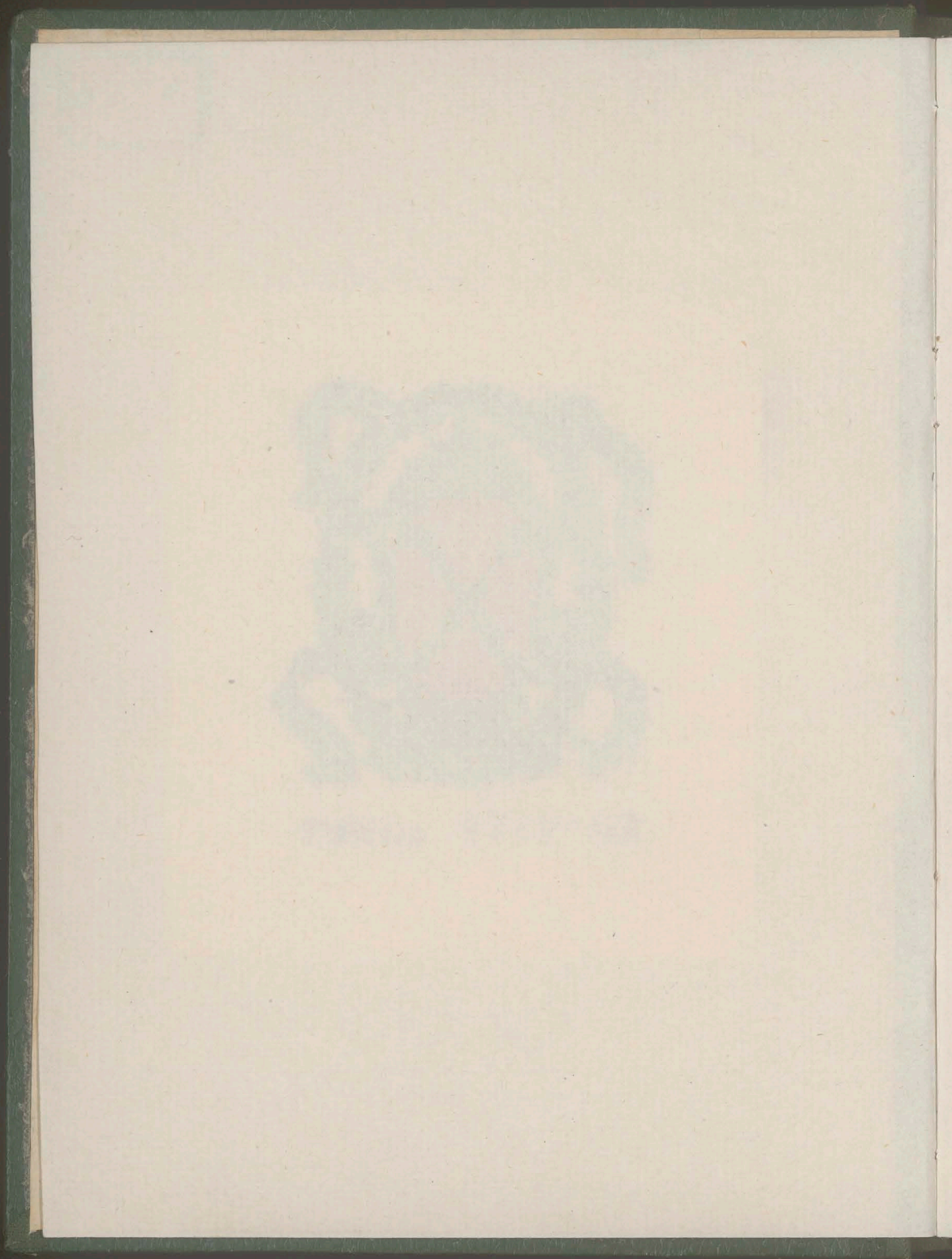
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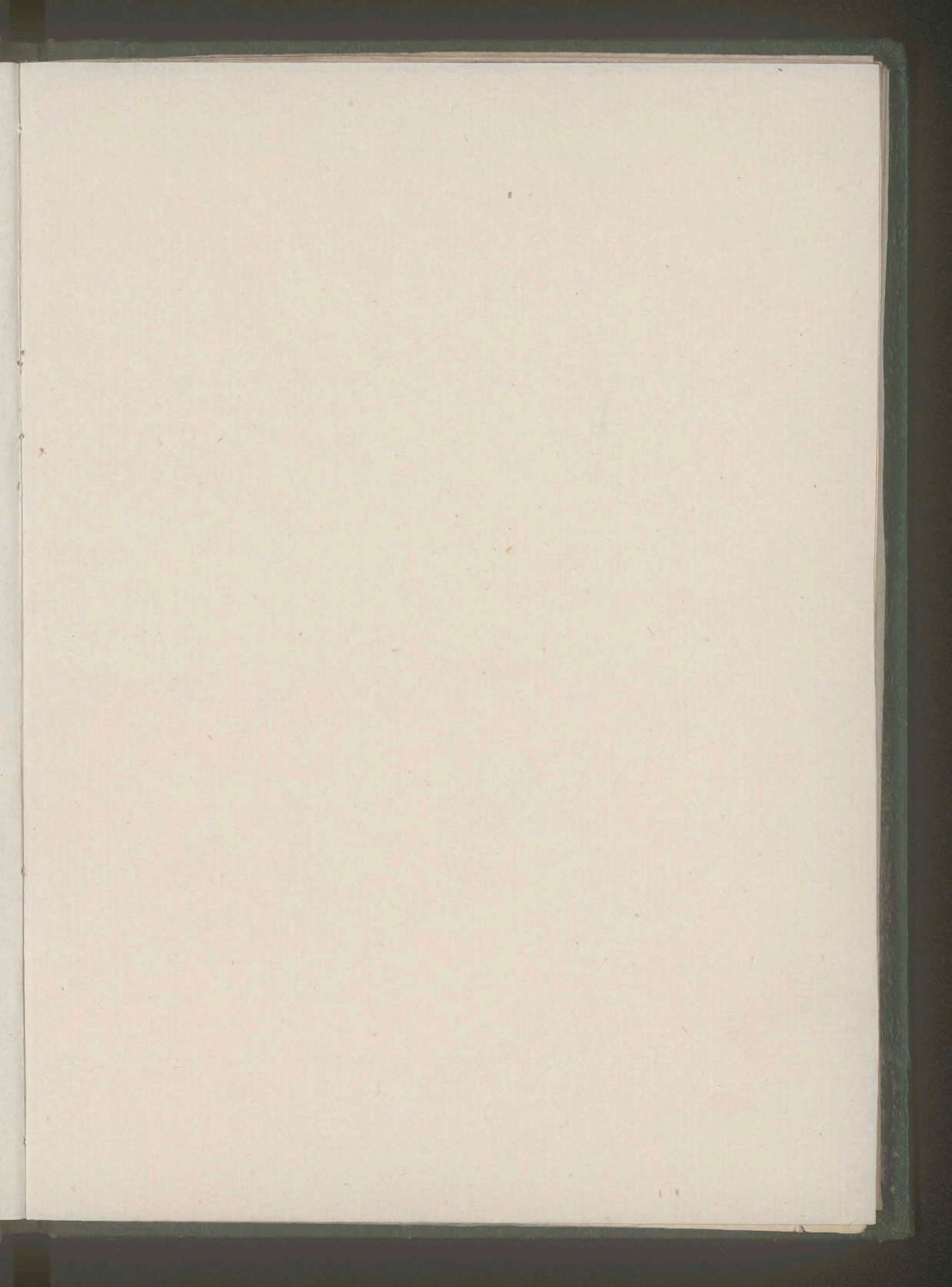
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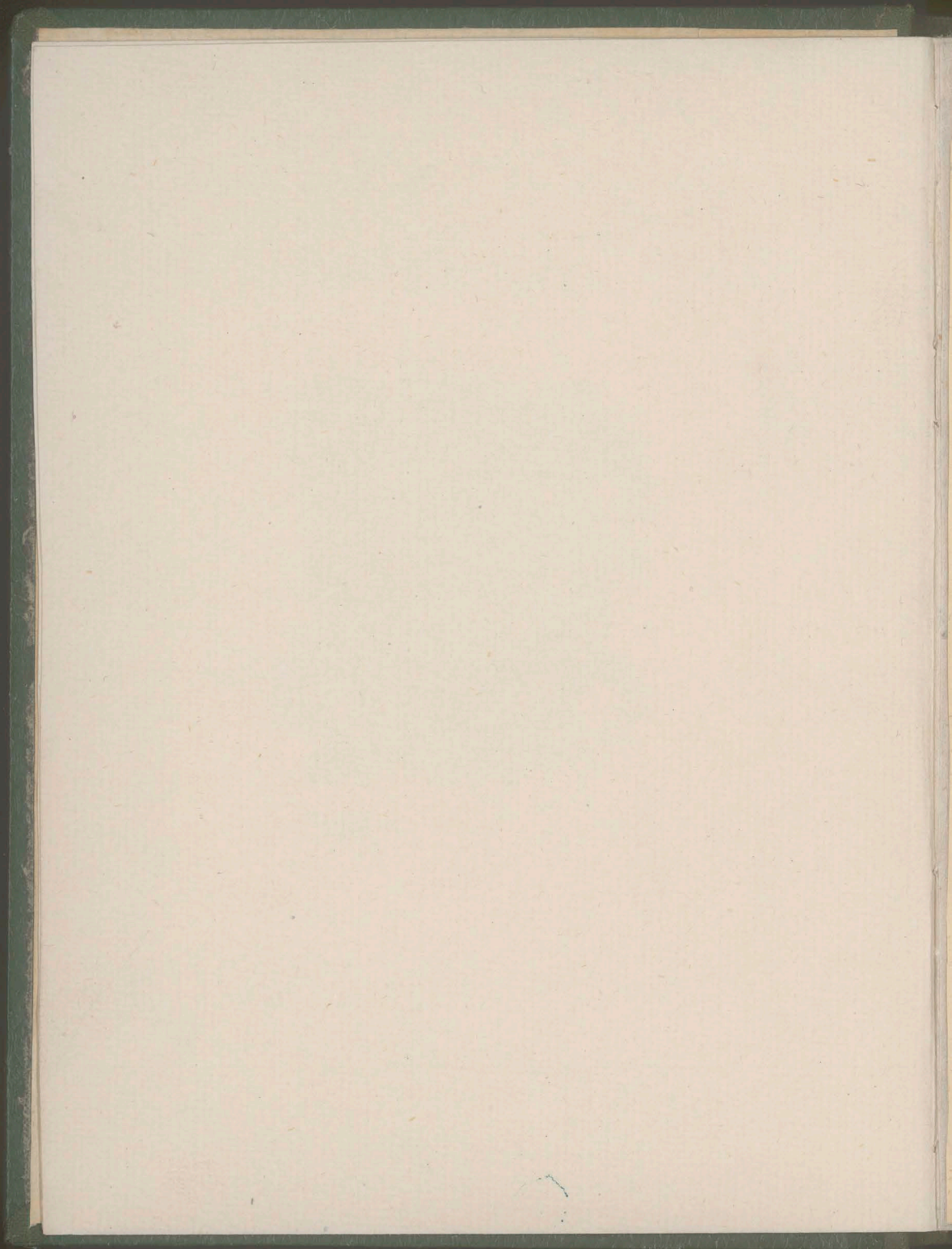


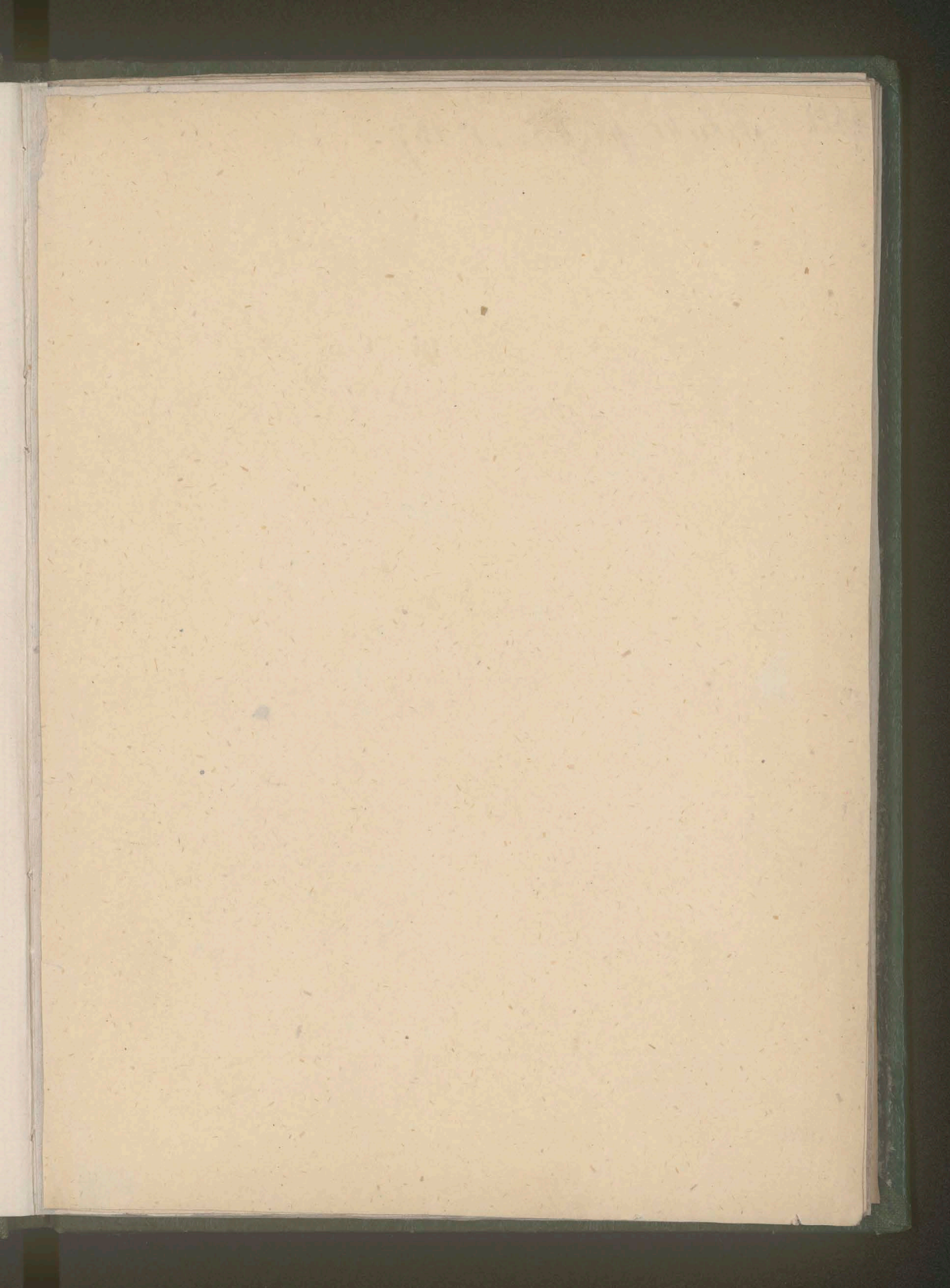
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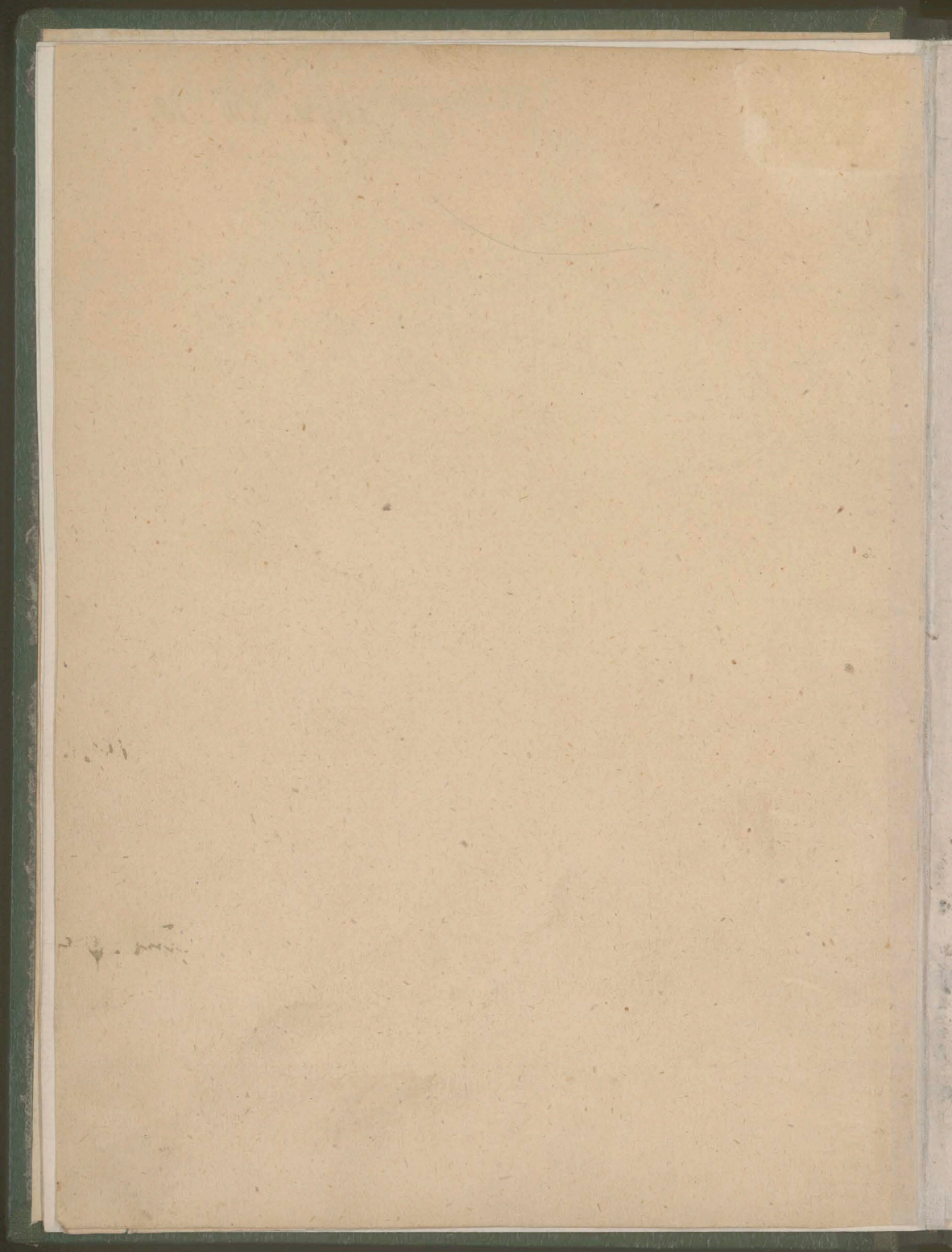
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Wymiarów 1525

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1872 XIII. 18.



OPVS CVLV

Musices nouiter Cōgestū per honorādū Seba-
stianū Felstineū, Arciū Baccalariū pro institutiōe ad o-
lescentū in cantu simplici seu Gregoriano



AD LECTOREM HEXASTICHON.

Musica si cordi fuerit, tibi candide lector
Quæ mentes hominū flectere sola potest
Qua tigres lenisse ferunt, rapidosq; leones
Orphea cui mater Calliopeia fuit
Qua mouisse aiūt duros amphiona cautes
Hunc ne peniteat te relegisse librū,

CIN MVSICES COMMENDATIONEN Prefatio,

MVSICA nempe, inter alias artes liberales dicē
te Boetio in primo Musice, nō modo specula
tioni, verū etiā mortalitati cōiuncta est. Nihil
em̄ tam ppriū humanitatis est, q̄ remitti, dul
cibus modis, astringit cōtrarijs idē in singu
lis, vel studijs, vel etatibus luce clarius cōspiciūt, infantes eq
dē iuuenes, ac senes, ita inhianter affectu quodā spontaneo
modis musicis delectantur, vt om̄ino nulla sit etas que non
dulcis armonie sono, afficiūt gaudio, & a tristi consurgat co
gitatu. Quā ob causam (cū similitudo, amica dissimilitudo
vero cunctis sit odiosa) Plato namq̄ materiā nostrā Musi
cis pportionibus cōpactā affirmabat, Musica em̄ curas abi
git in somnes infantes compescit, vagientes dulci cantilena
Nautas quoq̄ ac remiges, insup & pene om̄es artifices ma
nu operantes, vocis modulatione labores facilius posse tol
lerare, experientia docuit fessos reparat artus, ac perturba
tos hec etiā nō modo homines, inquit Isidorus sed & bestia
as, Serpentes, Volucres, atq̄ Delphines ad auditū sue mo
dulariōis puocat. Qua vna vel maxime, Amphion dicens
lapides ac saxa in Thebarū muros congregauit, Orpheus
Tracius Euridicē, coniugē ab inferis reuocauit, Tymothe
us vir Phrygius, Alexandrū magnū totius orbis domitorē,
ab epulis, ad arma capeffenda inflammauit. Ex mox mura
to mudulariōis instrumento, eundem ab armis ad conuiuiū
reuocauit. Nam & Socrates & Plato pythagoriciq̄ om̄es.
Iuuenes, & Iuenculas in musicis erudiri, nō ad lasciuie in
citamenta, quibus ars ipsa uilescit, Sed ad motus animi sub
regula, rationeq̄ moderandos communi lege sanxerūt. He
rou mentes ad forria facta accendit, cohibet vicia virtutes
& gignit, & ornat genitas. Hic Agamemnon Imperator, ad
bellū Troyanū iturus authore Philelpho, Musicū domi re
ligit q̄ Clitemnestrā coniugē p muliebris virtutū laudes ad
pudiciā probitatēq̄ cōiugalem cantu hortaret, Quare nō

2
prius illā ab aegistho viciatā serūt q̄ is e medio musicū qui
adulteriū impediēbat ip̄ie sustulisset Regius quoq̄ Psaltes
David Saulē Israhelis regē cū a spiritu vexaret immūdo li-
berauit, hec etiā est qua nō solū summus ille rerū opifex de-
us verū & stygy lous furiales anime placant, mitigant res
focillant, Ipsa em̄ est ceterarū disciplinarū domina que &
stygya arua, Neptūia regna lous quoq̄ etherei, loca eterna
luce corusca, pmulcere pōt, Que & sola relictis terris volat
aū tribunal sumi iudicis vbi sonāt iugiter sanctorū vbi augeli
& archāgeli hymnū deo infatigabiliter decantāt, vbi cheru-
bin & seraphin, Sanctus incessabili voce pclamāt, Addo q̄
nulla disciplina sine musica possit esse pfecta, Quare & Py-
thagoras discipul, vt in melodijs & obdormirēt, & a somno
resurgerēt pcepit, Mores preterea hominū musica & regit
& componit, Nā & Nero quo ad Musicā coluit Seneca tes-
te mitissimus extirrit, Sed vbi relictā Musica ad Nicroman-
cie diabolicas artes animū vertit, tum primū seruire cepit,
ex agno lupus factus atq̄ mansuetissimo principe in seuis-
sima bestia est transformatus, Sed ne longior solito digressio
fiat i re que satis laudari vix potest, vel que potius seipsam
ornat, q̄ vt alicuius laudatiōe indigerit finiemus ploquū,

DE INVENTORIBVS MVSICES,

LVM ob vetustissimā antiquitatē humane in-
uentiōis author incertior sit celeberrime Mus-
sice, Tum q̄ tante rei dignitas tot tantosq̄ sus-
in amorē trahat vt singuli (si fieri possit) au-
thores se dici velint, Quare & alij Linum The-
beū, Alij Orpheū Tracem, Alij Amphionem
Dirceū, Alij Pythagorā Samiū artē hanc reperisse arbitra-
tur, In sup Euzebius Dionisiū, Diodorus Mercuriū &c, Cer-
lius lectiōnū antiquitatū li. 5, Si tamen Iozepho ac sacris li-
teris, fides vlla prestanda est, Tribal filius Lamech eius in-
uentor precipuus, & antiquitate primus, ante diluuiū dua-

bus tabulis latericia scilicet & Marmorea posteris eā reli-
quit inscriptā, Quarū alterā Marmoreā scilicet vsq; hodie
in Siria esse, qdā pdiderūt. Sed ne ex inuentorū pluralitate
error confurgat, Constat Tubal ante diluuiū Moisen, apud
hebreos Orpheū Amphionē, & ceteros tales apud gentiles
Pithagorā apud grecos, Boetiū vero apud latinos, Musica
primū claruisse, Hūc igit̃ imitaturi sunt complures, vt gre-
gorius sanctus, Isidorus, Ioannes de muris, Etiā nostra etate
viri celeberrimi, Quorū & nos sequaces fore haud dedigna-
bimur, Decreuimus ergo in tractatulo presenti, om̃ibus in
utilitatibus reiectis, ea que ad Musice Choralis negotiū po-
tinent breuiter, ordinate, & distincte, gnq; partitus siue ca-
pitulis absoluere, Primū igit̃ capitulū erit de diffinitioe mu-
sice, & eius diuisione, de vocibus & clauibus musicalibus, &
scala manus musice, Secūdu caput erit de vera solmisatioe,
vnius cuiusq; cantus, & clauū trāspōsitiōe, Terciu de mōis
musicalibus, Quartū de cognitiōe tonorū, & differentiis ip-
sorū, nec nō trāspōsitiōe eorūde & scala ficta, Quintū & vlti-
mū de introitibus & respōsorijs cui tono adiudicari debeāt
CAPITVLVM PRIMVM DE MVSICES NOTI-
ficatiōe, & eius partitione.

QVONIAM om̃is (vt Cicero refert) que a ra-
tiōe suscipit̃, de aliqua re institutio, a diffinitio-
ne pficiēdi debet, vt intelligatur, quid sit id, de
quo disputer̃, Vnde Musica est scientia canen-
di modū iudicans Vel est periciā modulatiōis
in sono cantuq; consistens, Quā Musicā tripar-
titā esse Boerius, cui inter latinos musice, scriptores primi
honores debent li. 1. capitulo. ij. ostendit, Mundanā scilicet,
Instrumentalē, ac humanā, Mundana est Harmonia syderū
motu, atq; spherarū impulsu causata, hanc ex celorū cōcetu
elementorū nexu, atq; tpm varietate, deprehensam esse Lu-
douicus Celius Rodignius lectiōnū antiquarum li. 5. c. 25.
scribit, & de hac philosophi q; circa rerū naturas versant̃, de

terminant. Alia est instrumentalis est que in diuersis instru-
mentis vt organo Tibijs, Liris, Timpanis, & similibus mo-
dulationē format. Alia est humana que i corpe & anima est
situata eo q melodia durante, sit homo recens & supstes, &
quēadmodū modulationū coaptatiōe delectat plurimū, pa-
rimō se contrahit si quid armonie fuerit deprauatū, Vel hu-
mana est que vocē humanā requirit & cantare docet, & est
duplex scilicet Vusualis & Regulata, Vusualis que ex sola in-
clinatiōe quadā naturali pcedit, carens artis legibus & pri-
cipijs quibus regi deberet, Regulata que pceptis inuitēdo
ex certis legibus & regulis cārū pducere docet, Et talis est
duplex scilicet speculatiua & practica, Speculatiua est que
in solis numeroꝝ speciebus cōsistit, vt est Musica Magistri
Ioannis de Muris in qua pportiōes musicales p mallioꝝ pō-
dera Pythagore repte describūt, Practica siue actiua vt di-
uus Augusti, li. 1. Musice sue refert, est bene modulandi sci-
entia, Vel est ars liberalis veraciter canēdi picipia admini-
strans, & de tali hic tractabit, & est duplex scilicet, Simplex
& mensuralis, Simplex seu plana est que in suis notis, equalē
seruat mensurā, absq incremento & decremento plationis,
Vel simplex Musica que omnes notas simpliciter considerat
scilicet vna & eadē mensura, vt est cantus Gregorianus, Me-
suralis siue figuralis est cuius figure inequales sunt, augmē-
tū & decrementū sustinentes, secūdū varioꝝ signoz iudicia,
Vt mēsurā ē q aliā notā longā q aliā breuē q aut semibreuē
o cōsiderat, Ad simplicē vero siue planā musicā priō regriū
vox, secūdo vocū distātia vt est ascēsus de vna voce i terciā
quartā, qntā, &c, Quia cōsonātia que oēm musicē regit mo-
dulationē siue voce nō fit, nec vox sine sono, inqt Boeti, li. 1.
c. 3. Notandū est ergo q solius aiantis sonus vox pprie di-
cit, Inaiata em vocalia nō sunt, scribit Celiū li. 10. c. 53. q
si fistulas aut fidiculas dicamus vocales trās laticū est atq
nois alio sio, neq aiantibus vox ē oibus, sanguis em carentia
nō vociferat, neq pisces vocē emittūt, qā vox ē aeris motus
hui aut aerē nō recipiūt

Est igitur vox sonus ab ore animalis perfecti, consilio, vel si
 nificatiōe prolatus, Consilio dico ppter ruffim que vox nō
 est, Significatiōe vero ppter denciū stridorem, Vox igitur
 Musicalis est quedā sillaba norarū tenores exprimens, No
 ta vero est figura qua cantus intensio vel remissio designat
 Quū aut omīs modulatio vocibus perficiat, & voces scribi
 nō possunt, sed memorie cōmeudant, vt ergo facilius man
 dentur memorie Guido monachus Aretinus diuina inspira
 tiōe ductus Hymnū diui Ioannis baptiste deuote examinās
 sex capitales sillabas scilicet, vt, re, mi, fa, sol, la, musicis cō
 sonantijs cōuenire ppendit, Quare eas introductorij chori
 dis applicuit, Harū vocū, quedam accumini & asperitudini
 melodie accōmodate, dure dicūt, que sunt, mi & la, quia ce
 teris duriorē edunt sonū, Alie mollicule & blandiores in so
 no molles dicunt, he sunt vt, & fa, Relique inter has mediū
 & temperatiore sonū efferentes, Naturales appellātur que
 sunt, re, & sol, vt patet in hac figura,



Ex qua vocū distinctiōe tri
 plex cantus elicitur scilicet q
 duralis, naturalis, b mollis,

Cantus igitur sunt tres inge
 nere, & septē sunt in specie vt
 Natural, patet in hac scala,

q Duralis est qui duarū & as
 perū facit sonū ratione littere
 & soni,

Naturalis vero q se habet neu

tro modo, hoc est nec nimis dure nec molliter sonans,

b mollis est qui mollem ac leuem facit sonū ratione littere
 & soni,

SCALA MUSI

CALIS CANTVS DISTINGVENS,

ee
dd
cc
bb
aa
g
f
e
d
c
b
a
G
F
E
D
C
B
A
G
F

h duralis primus,

Naturalis primus,

la b mollis primus

h duralis secundus

Naturalis secundus

b mollis secundus

h duralis tercius

la Tercio ad simplicē mu
sol sicam requirit Clavis.
sol fa Est autē clavis Musica cā
fa mi tus reseratio q̄ cūsusq̄
mi re naturā cantus aperit &
re vt manifestat instar realis
vt clavis se habens qua per
inde ac ad abditorū res
clausione peruenit. Sic il
la ocultra & icognita sca
le Musice nobis reseran
tur puta cantus Tonus
& voces. Que clauis in
scala Musicali numero
reperiunt viginti due &
hee triplici comprehen
dunt ordine. Quorū pri
mus capitaliū est. Secū
dus minutarū. Tercius
Gemminatarū, & disse
runt inter se iste clauis
positione figuratiōe ap

pellatiōe quia vna aliter ponitur figurat appellat quā alia.
Capitaliū sunt octo, G A h C D E F G Minute a. b. h. c. d.
e. f. g. b fa h. Minute em̄ nō vna clavis est sed due itide & bb
fa h h mi. Gemminatarū vero sunt sex scilicet aa. bb. h h. cc.
dd. ee. Harū autē omniū seriem decem lineis ac spacijs totio
dem subscripta declarat figura.

ta at
tur vt su
quentie, Gr

TYPVS SIVE

MVSICE CLAVIVM SYNTAGMA

ET DIFFERENTIAS CON-

TINENS

DE CLAVIBVS.

Clauū quedam dicunt;	Minute,	Geminatē,	ee	la			
			Excellētes,	dd	la	sol	
				cc	sol	fa	
				bb	fa	mi	
		aa		la	mi	re	
		Acute	gg	sol	re	vt	
			ff	la	vt		
		Affinales	ee	fa	mi		
			dd	la	sol	re	
			cc	sol	fa	vt	
			bb	fa	mi		
		Capitales,	Finales,	aa	la	mi	re
	GG			sol	re	vt	
	FF			fa	vt		
			EE	la	mi		
			DD	sol	re	vt	
			CC	fa	vt		
		BB	mi				
AA		re					
	Graues,	FF	vt				

De numero
clauū in sca-
la musica pos-
sitarū. Que 7;
dā dicūt sig-
nate, & sunt
qncq̃ que in li-
bris cantuali-
bus signātur
scilicet F vt,
ff fa vt, c sol
fa vt, g sol re
vt, & dd la sol
& quelibet il-
larū distat ab
alia per quin-
tā preter Fuc
& ffa vt, qui-
bus se prima
interiacet.
Est autē clauis
signata q̃ exo-

preste in cantus exordio ponitur atq̃ signat, vt patet in hac
figura subscripta,

Signa Clauū signatarū
in cantu plano,

Signa earundem in meno
suali cantu,

ee	
dd	Rarius, dd la sol,
cc	
bb	
aa	
g	Raro, g sol re vt,
f	
e	
d	
c	Cōiter c sol fa vt,
b	
a	
G	
F	cōinissime ff, fa, vt
E	
D	
C	
B	
A	
T	Rarissime T vt,

Reliq̄ vero ab his oēs in
manu Musica posite dicū
tur nō signate cū in libris
non signent sed implicite
virtualiter per signatas
ascendendo & descenden
do paresiunt & cōsiderāt
& licet quādoq; in cantu
signatū reperiat b rotun
dum, vel h quadrū, hoc trō
raro accidit & si contin
git tunc tale b, molle, vel
h quadrū signatur in b fa
h mi, & in bb fa, h mi, & in
alijs clauibus secundū ex
gentiam cantus.

Capitulū secundū de vera solmisatiōe.

SOLMISATIO est cuiuslibet cantus per vo
ces Musicales iuxta exigentiā mi & fa regula
ta modulatio, Vel solmisatio est debita cantus
per sex voces musicas expressio, Cātus vero vt
hic accidentaliter dicitur quelibet regulata no
tarū sine melodie expressio, Quicquid em̄ debi
ta arte est contextū ita vt cantari possit, id, hic cantus voca
tur vt sunt Responsorīa, Missarū, Introitus, Antiphonē, Ser
quente, Gradualia, Offertoria, & his similia, Et talis

Solmis-
fatio est
duplex

Regularis i cui
us solmisfatiōis
cantu summū
voci clauibus
musicalibus po-
site & nulle ex-
terne hoc est in
quo nulla ponit
coniuncta & est
duplex.

Irregularis seu ficta est in cuius solmisfatiōe can-
tus decantant voces in clauibus que in illis nō po-
nunt. Velest que eius cōiunctis componit vt qñ
i cfa vt, sol in q mi fa i G greco canit. de qua infe-
rius patebit in scala ficta seu cōiunctarū.

q Duralis est que ex naturali
& ppria melodia postulat mi
in b fa q mi dicta, a q duro, qñ
in clauē q duro habet vocem
duram scilicet mi.

b Molli s que ex naturali & p-
pria sua melodia postulat fa i
b fa q mi, dicta a b molli, quia
in tali clauē b habet vocē mol-
lem scilicet fa.

<p>Ascensus scale q duralis</p>	la.	la.	<p>Descensus scale q duralis.</p>
	sol	sol	
	fa	fa	
	mi	mi	
	re	re	
	sol	sol	
	fa	fa	
	mi	mi	
	re	re	
	vt	vt	

Scala q Duralis siue
ascensus cōmunis om-
niū Tonorū preter qñ-
tum & sextum, & pri-
mū cum secundo ad g
sol re vt transpositus.

Ascensus scale b mollis

la sol
fa fa mi
re re
fa fa mi
mi re
re la
sol sol
fa fa
mi mi
re re
ut ut

Descensus scale b mollis.

la sol
fa fa mi
la re
sol sol
fa la mi
la sol
fa mi
mi re
la re
sol sol
fa fa
mi mi
re re
ut ut

CScala b mollis siue as-
census Quinti & sexti,
Tonorū Cantus & trans-
positioꝝ primi cū secun-
do Tonorū.

De solmnisatione Regule.

PRIMA REGVLA. Solmisans ante omnia consideret cantū in qua clauē talis incipit. & si cantus ascendit accipiat vocem inferiorem in clauē contentā. Si vero descendit cantus accipiat vocem superiorem. Postea videat alias clauēs nō signatas in lineis vel spacijs post clauē signatā in tali cantu. & exprimat voces ordine prout in clauibus sunt posite. ita q̄ nō exprimat aliquā vocē in spacio vel linea que nō inuenitur in clauē aliqua.

SEDVNDAREGLA. Volensornate solmisat
re & perfecte aliquē cantū nō debet voce explicita,
sed implicita mutare, Si cantus ascendit nimīū, ito:

q̄ nō p̄ssēt compleri per sex voces tunc si ascendit inferiorē vocē assumat obmissa superiore. Si vero descendit superiorē vocem capiat inferiorē subtrahendo.

TERCIA REGVLA, Quando cantus trāspōnitur a d sol re primi aut secundi ad g sol re vt, & si cātus ascendit tunc in g sol re vt assumi debet in solmisādo media vox s, re, & nō vt, ppter fa qd̄ signat in bfa hmi & ibi canit & sol in c sol fa vt, decantari debet & la in d la sol re

QUARTA REGVLA, Si in aliqua Clauē canitur fa tunc si ab ea fit saltus per quartā vel quintā aut octauā indirectam tunc in tali ascensu vel descensu cātus fa exprimat̄, & si mi exprimitur seu decātur in aliqua clauē & sit saltus ad quintā quartā vel octauā tunc debet in tali cantu decantari etiā mi, vel la fin q̄ post saltū ascendit vel descenditur.

De transpositiōe clauis in aliquo cantu.

VINDE Transpositio est clavis signare ob cantus ascensum vel descensum de linea ad lineam translatio sursum vel deorsum facta. De qua hanc obseruare regulam primā, Quantū clavis transposita ascendit tantū nota sequens a suo situ descendit, & quantū clavis transposita descendit, tantū nota sequens ascendit.

ALIA REGVLA, Volens distantiā notarū iudicare videat quantū distet vltima nota prime clavis signate, & quāntū prima nota sequentis clavis ab vltima prioris clavis distet ille per talē cōsiderationē inueniet cuiuslibet note saltū
Capitulū iij. de intervallis siue mōis musicalibus

MODVS Musicus est saltus vel distancia vnus vocis ad aliā secundū ascensum vel descensum. Vel modus est certa melodia & debita vocū distancia, & dicit̄ modus a modificatiōe siue a mēsurā. Quoniā om̄is ascensus vel descensus debita mēsurā continet̄. Sunt aut̄ nouē modi principales & vsitati quamuis sint plures minus vsitati scilicet,

Vnisonus, Semitonium, Tonus, Semiditonus, Ditonus, Diatesseron, Diapente, Semitonium cum diapente, Tonus cum diapente, Diapason, Minus vsitati Semiditonus cum diapente, Ditonus cum diapente. Vnisonus proprie loquendo non est modus quia nihil mensurat vel modificat, Est tamen vnisonus principium modorum, quemadmodum vnitas pluralitatis numeri est principium ita equalitas proportionum dicente Boetio.

SEMITONIVM est saltus de voce in vocem per secundam molliter sonans & fit solum inter mi & fa voces, vel la & fa & econuerso per secundam per vocem h mollem & h duralem

TONVS est vocis a voce per secundam virilem rem distantia potenter sonans dictus a tonando, Tonare enim est potenter sonare, & fit tonus inter omnes voces preter mi & fa.

SEMIDITONVS constituitur ex Tono & Semitono, ut est ascensus de re ad fa, vel de mi ad sol, & econuerso,

DITONVS Est ascensus vel descensus per terciam maiorem sicut est de ut ad mi, vel de fa ad la,

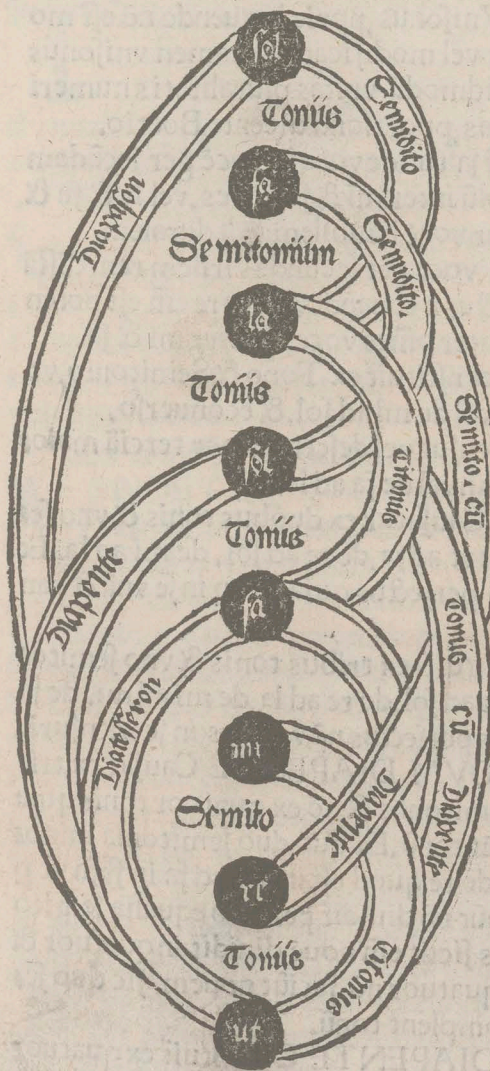
DIATESSERON Causatur ex duobus tonis & vno semitono, ut est saltus de ut ad fa, de re ad sol, de mi ad la, Et dicitur primus modus perfectus quia semper in se vna & eandem mensuram tenet.

DIAPENTE Constituitur ex tribus tonis & vno semitono ut est ascensus de ut ad sol, de re ad la, de mi ad fa, de fa ad la, & est alter modus perfectus non varians in se mensuram,

SEMITONIVM CVM DIAPENTE Causatur ex tribus tonis & duobus semitonis & non ex quatuor tonis quia duo semitonia non complent tonum. Ex quo duo semitonia minora sunt, ut est ascensus de re quod est in a re ad fa in ff fa ut per sextam minorem, Tonus autem non diuiditur per duo equalia semitonia sed maius & minus sicut enim nouem diuiditur in quatuor & quinque, vnde sicut bis quatuor non faciunt nouem, sic duo semitonia minora non complent tonum.

TONVS CVM DIAPENTE Constituitur ex quatuor tonis & vno semitono ut est ascensus de ut ad la per sextam,

¶ Modi perfecti, Modi imperfecti,



¶ DYAPASON.

Cōstituit ex quinq; tonis & duobus semitonijis, vt est ascensius de vrad fa, vel de re ad sol, vel de mi ad la per octauā, ga omnis octaua Dyapason dicit̃. Et nota q nūq; p quarta vel p quinta nec octaua accipiendū est post mi fa, vel econuerso, ga sic esset falsus saltus & descensus & variaretur mensuratio.

MODI sunt duplices quidā perfecti & sunt qui eandē mensurā quā retinēt mutare nō possunt, sic est Diatesseron Diapente & Diapason, i quarta quinta & octaua, Quidā imperfecti sunt q iam plus iam minus de pporcione sibi assumunt sicut secunda tercia sexta. Nā alia est secunda minor que semitonū dicit̃ & alia secunda maior q tonus dicitur, alia est

8
tercia minor que dicitur Semiditonus, Alia maior que ditonus dicitur. Alia sexta minor que semitoniū cū Diapente dicitur, ut patet in figura supra posita.

PITHAGORAS phūs numerorū princeps pportionū magister qui toto euo numeris incumbendo singula scriebatur. Nolens quidē auriū iudicio fidem nec de consonantijs constanciā adhibere. Tum quia nō omnis auris ppter complexiones naturalis etatis mutabilitatisq; dispositiōis varietatē eque bene iudicat de preceptis seu audiris. Tum quia & si auris bene temperata ad ea que circa sonū & sonorum concordantias contingunt cū sibi ppiū sit non fallatur tñ de pportione sonorū discernere nihil est suū imo potius rationis opus. Idem phūs diu anxius manens quomō artē ratione & recte inueniret vice quadā passim deambulans hāc quoq; cognitionē mentalem circūuoluens quodam nuci diuino fabrorū officinas ingressus malleos super incudē ferreum mirabile armoniā emittentes. stupensq; arrectis auribus modorū mulcedinē audiuit, & tanq; feruens rei veritatis inquisitor ne in lacertis & hominū viribus lateret hec concinnētia, iussit inter se pmutatim malleos pmutari singulosq; bus vicissim alteratis redire eadem simphonia ut prius. Ex quo animaduertit non in lacertis vlnarum tantā fore concordiā tā numeri quā mensure quā ponderis ratioē. Numerus igitur malleorū erat quinq;. sed quātus dissonās est electus grandem licet dederit occasionem per sui dissonatiā de cōsonantijs iudicādum. Nā positis iuxta se contrarijs per ora pre alijs aut meliora esse vident. Consideratis itaq; ponderibus malleorum ita ut primus continuat duodecimvncias, secundus nouē, tercius octo, quartus sex, & experientia patebit. Malleū quartū ad malleū primū Diapason sonare, quia ad eū duplus est, & rursus malleus primus ad malleum secundū. Similiter malleus tercius ad malleum quartū Diatesseron resonabit, quia vtrinq; est proportio Sesquitercia. Malleus vero secundus ad quartū, & item malleus primus

TERCIA consonantia est Diatesseron & constituitur in proportione Sesquitercia. Est autem sesquitercia ubi maior numerus continet minorem totum & eius tertiam partem scilicet minoris, & dicitur a sesqui id est totum & tertia id est tertia pars propter eandem causam, & hec consonantia puta diatesseron, dicitur tertia perfectio, quia eius diuisio fundatur super numero ternario id est tertia parte, ut in exemplo.

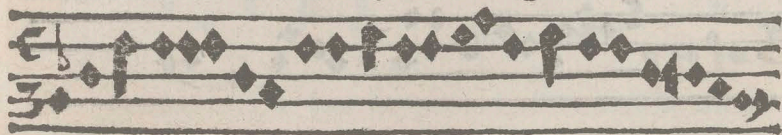
20	16	12	8	4
5	4	3	2	1
15	12	9	6	3

TONVS Quamuis consonantia non sit sicut dictum est Quia tamen est pars consonantiarum constitutus est in proportione sesquioctava. Est autem sesquioctava proportio ubi maior numerus continet in se minorem totum & eius octavam partem. Quando enim subtrahitur 8 a 9 manet unitas, modo unum est octava pars de octavo, & dicitur a sesqui id est totum & octava id est octava pars propter eandem causam, ut patet in exemplo.

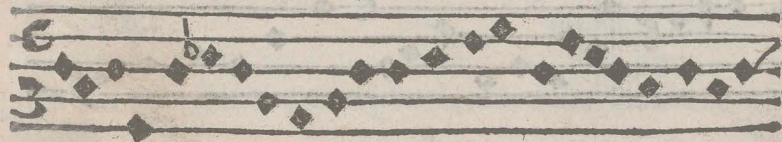
18	9	
2	1	Sesquioctava.
16	8	

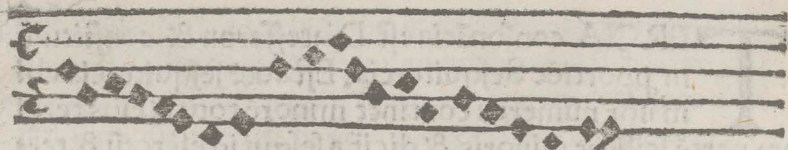
Directorium modorum Musicalium in notis.

Exemplum prime Regule.

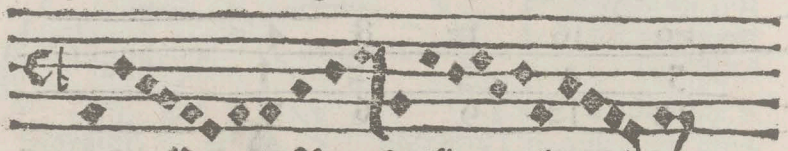


Exemplum secunde Regule.

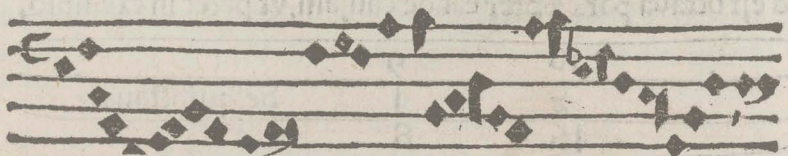




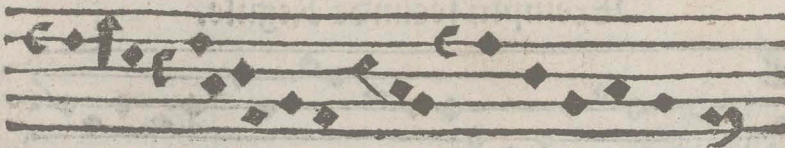
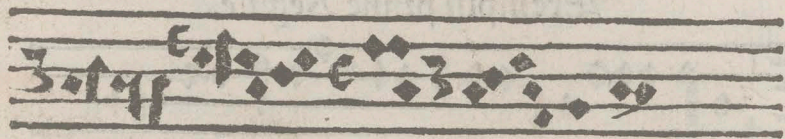
Exemplū tercię Regule.
vbi in b fa h mi fa canitur quando ad g sol re vt trāsponitur
vt patet in Regula,



Quarte Regule Exemplum.

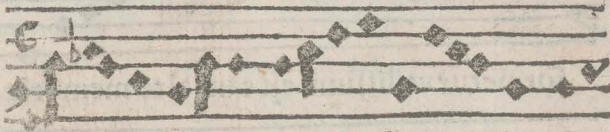


De transpositione cantum.

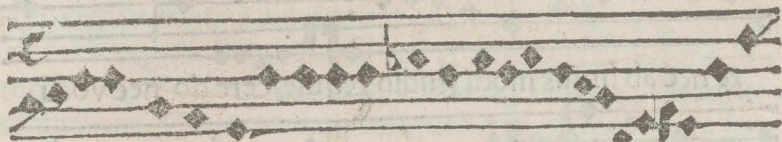


Directorium Modorum Musicalium.

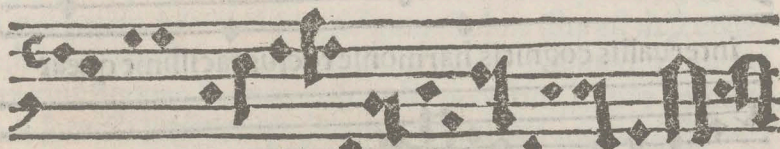
E



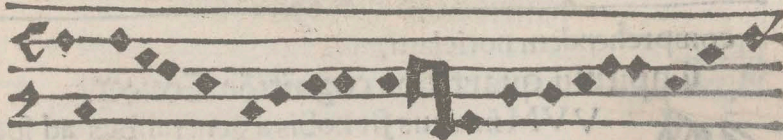
Er trini sunt modi quibus omnis cantilena con



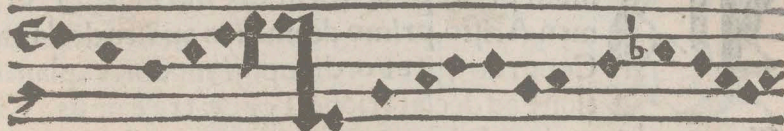
textitur scilicet. Unifonus Semitoniū To nus Se



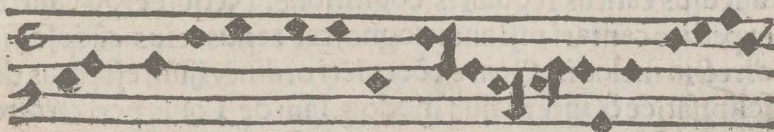
midifonus Difonus, Diatesseron, Di a pen te



Semitoniū cū diapente. To nus cū diapente adhuc

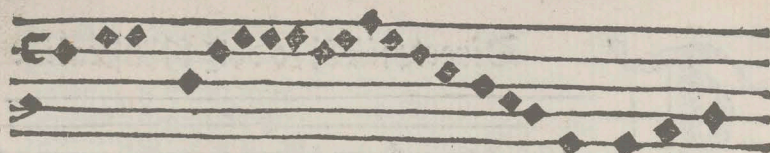


modus Diapa son, Si quē delectat eius hūc modū esse

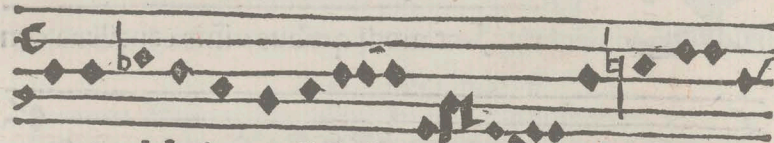


cognoscat cūq; tam paucis mo. dulis. tora armonia

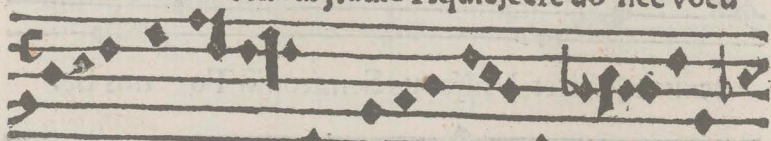
cij



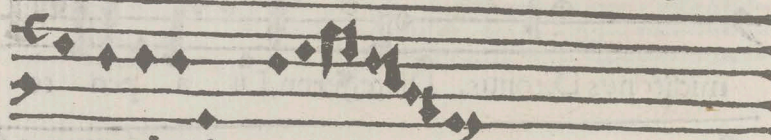
formetur vtilissimū est eam alte memorie comenda



re nec ab huius modi studio requiescere do nec vocū



interuallis cognitis harmonie totius facillime queat



comprehendem noticiam,

Capitulū quartū de cognitiōe Tonorū.

AVVM innatus sit nobis a generalibus ad specialia magis processus ille philosophorū omnium princeps ac naturalis intelligentie lumen Aristo, primo de phisico auditu declarat Congruo igitur ordine post modorū explanationē ad declarationē Tonorū trāseamus. Vñ Tonus vt hic accipit̃. Est certa regula fm quam ducimur in alicuius cantus regularis cognitionē. Nequit ergo cantus expedite cantari nisi ante cognoscat̃ tonus eius cū ipse sic directio melodie. Quare cōueniēti ordine visum est prius de solmisatiōe & interuallis modorū. Iam de Tonis pertractare pposui. Vnde grecorū quatuor tantū tonos obseruat autho

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ritas Prothum scilicet Deutherū Tritū & Terrardū. Latio
ni vero octo assumpserē singulos in duos diuidentes puta,
Autētū & Plagalē. vt Prothū in primū & secūdū. Deuterū
seu Deutrū in terciū & quartū &c. Apud latinos itaq; enu
merant octo toni, quorū quatuor a numero impari denotati
Autenti siue autentici vocantur quasi heriles qui scilicet au
thoritatem habent alcius ascendendi. puta a sua finali octa
uā ex regula & nonā vel decimā ex licentia sub notā vero fi
nalem ex regula descendendi vnā & raro terciā habent fa
cultatē. & tales sunt quatuor. Primus, Tercius, Quintus,
& septimus. Quatuor vero reliqui a numero pari notā sor
ciunt. Plagales quasi terrestres & humiles vocantur qui a no
ta finali ex regula quintā auctoritatē habēt ascendere & sex
tā ex licentia, sub notā finale. quartā phas illis est descende
re. hij sunt Secūdus, Quartus, Sextus, & octauus. Vnde im
par vult sursum. sed par descendit deorsum. Impar ad octa
uam scandit subius nisi solam, Par subius quartā quintam
sursum gradiendo.

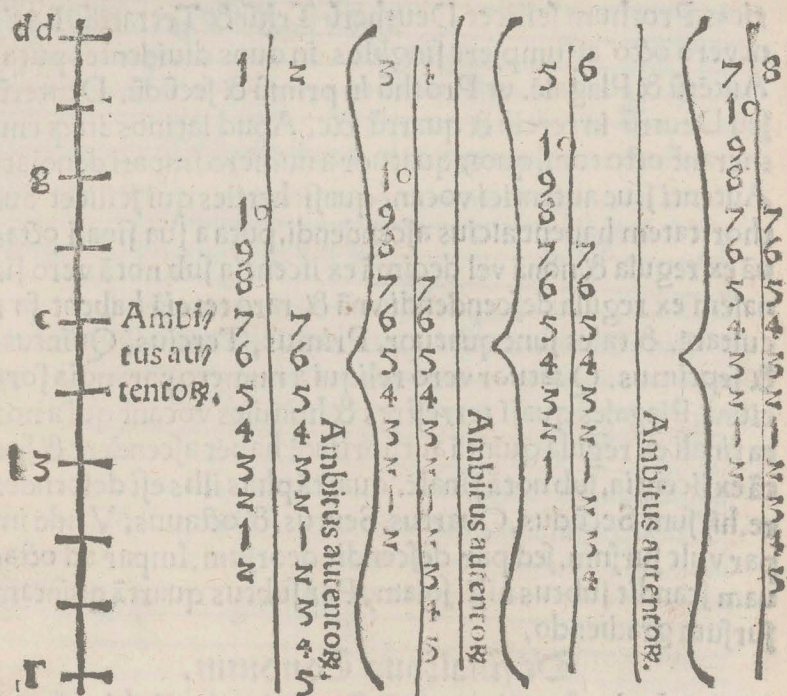
De finalibus Tonorum.

Finales sunt littere cantū terminatiue, in his em̄ can
tus regularis, & nō transpositus terminari debet, &
sunt numero quatuor.

Scilicet	{	D sol re	{	In quas	{	primi.	{	secūdi	tono										
		E la mi.								{	tercij,	{	quarti	rū re					
		ff fa vt													{	quinti	{	sexti.	gula
		G sol re vt																	

De ambitibus Tonorum.

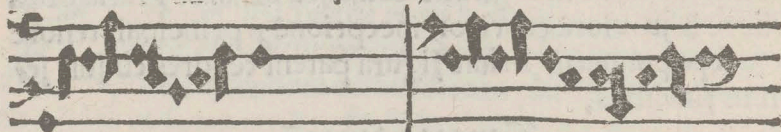
Vnde ambitus nihil aliud est quam circuitus seu spa
cium tonis pro ascensu ac descensu Musicorū autho
ritate concessum. Concedit autē cuiq; tonorum non
plus quā decem note seu voces, in quibus cursum suum ha
bent vt in hac figura claret.



Protus. Deuterus. Tritus. Terrardus.

Cognoscunt etiā toni per percussiones. Nam toni Autenti qui magis ascendūt habent percussiones suas per saltus maiores scilicet per quintā sextā & octauā. Plagales vero habent percussiones per saltus minores scilicet terciā quartā quia illi nō multū ascendunt. Percussio ergo primi toni est de re ad la p quintā. Secūdi vero de re ad fa per terciā. Tercij toni percussio est de mi ad mi per quintā, vel de mi ad fa per sextā. Quartī de mi ad la per quartā. Quintī de vt ad sol per quintā. Sextī de fa ad la per terciā. Septimi de vt ad sol per quintā, & differūt a quinto. Quia septimus ascendit de g sol re vt ad d la sol re, cuius octaua est sol. Quintus vero ascendit ad f fa vt ad c sol fa vt. & eius octā est fa. Octauus de vt ad fa p quartā, vt patet hic.

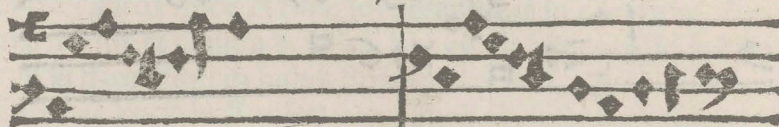
Prothus.



Re la fit primi

Re fa dat norma secundi,

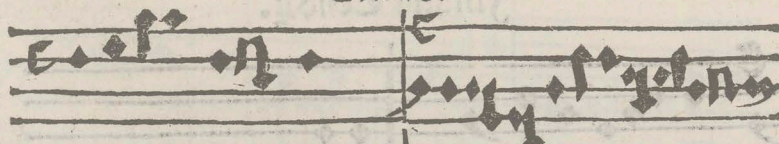
Denthurus.



Mi mi dat tercius,

Mi la poscit sibi quartus

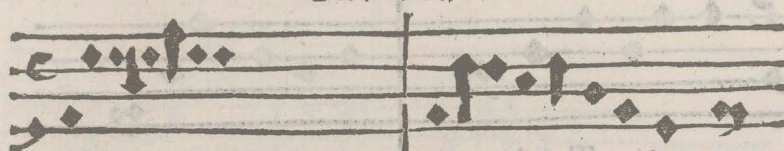
Tritus.



Vt sol quintus perit,

Sextus fa la sibi querit,

Tetrardus.



Vt sol impa Tetrardus.

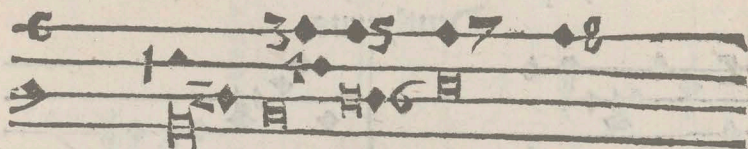
Vt fa postremus habebit

De Tenoribus Tonorū cū differentiis ac psalmo-
rum applicatione.

Tenor toni est breuiuscula melodia que modulat sub
his dictiōibus seculorū Amen, que corrupte conso-
nantibus obmissis hanc dictiōē Euouae, in ecclesia
sacris canticis fini subiuncta designant hic. Tenor a tenēdo
nomen sibi vendicat. Tenere em debet totā cantus melodiā
cui adiudicat & ne is ex suo tono in aliū euagēt, Tot autem
sunt tenores quot sunt toni, Quorū pleriq; multas habēt dif-

ferentias que nō necessitatis causa sed ornatus gratia ob sa-
ciliorē & suauiorē canticorū inceptiōē p principali tenore
toni sepe ponuntur, In hac figura patent tenores cū suis se-
dibus finalibus,

Tenores tenorū.



Sedes finales 1 3 5 7
2 4 6 8

finalia Tenorū.

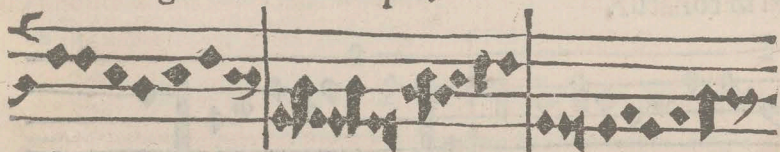
Primus, Secundus,

Tercius, Quartus,

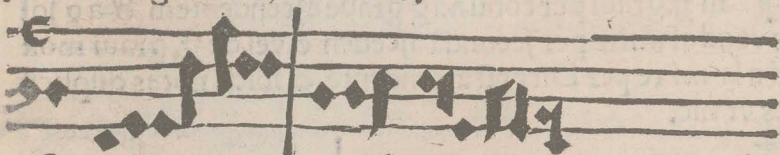
Quintus, Sextus,

Septimus, Octauus,

Primus Tonus nō transpositus finit in d sol re. Cuius repercussio est de re ad la vt ostensum est p Diaspente, & dicitur primus tonus Aurētus, quia a nota finali potest ascendere octauā & raro plus, & in eodē tono in c sol fa vt semp canitur fa, & in alamire mi vel fa secundū exigentiā ascensus, vt dictū est in regulis. Qui tonus habet clauēs iniciales, istas CD ff. g, rara, clauis nisi quando transponit cantus ibidē & tunc sol decantabit in c sol fa vt, & fa in b fa hmi, & clauē a acutam, hoc est alamire possidet, & secundū diuersitatem habet differentias varias, quia quatuor Capitale Euouae, siue seculorū Amen, Regit cantus incipientes in d graui per terciā ascendente, vel per secūdā descendentē ad C graue, vt in exemplo.



Capitales primi. Gloria tibi trinitas. Ecce crucē dñi.
Idem capitale etiam regit Cantus in ff. graui per Dyateseron ad C graue descendentes.



Sanctificauit

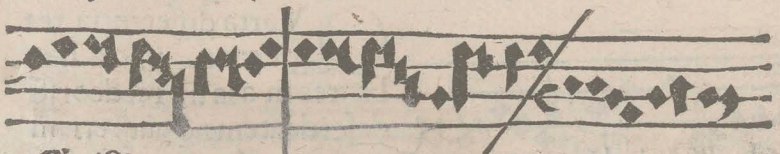
Christi virgo.

Exclamauerūt

Etia in ff. graui sursum ascendentes

Traditor autem, vt hic.

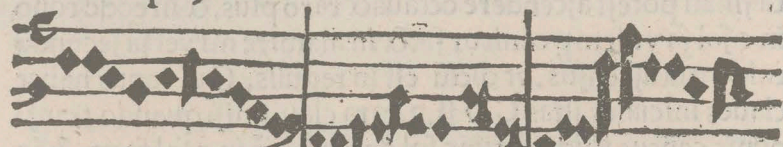
Quando transponit primus ad g tunc tenorē suū incipit in d la sol re, vt hic.



Christi

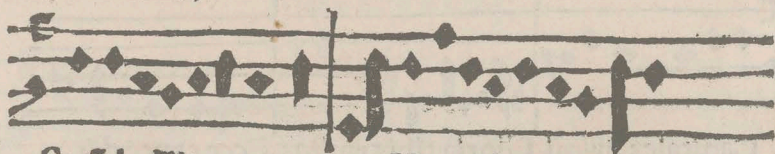
virgo, Circūdederunt, Modulatio eius, D

Prima differentia primi toni regit Cantus surgentes
in C graui ascendentes leuiter ad alamire & ultra, vel
ascendentes subito a C & D graui ad a acutā Clauē & ultra
vt in exemplo,



Prima differentia, Ecce ego mitto vos, Gaudeamus oēs
Leuiter ascendeutes, Rorate subito
ascendentes,

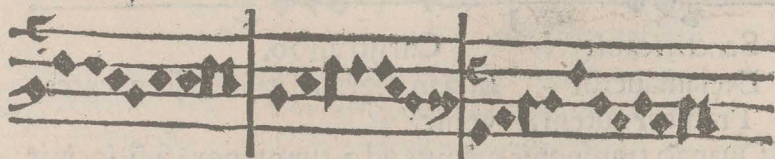
Secunda differentia, Respicit cantus incipientes in D
grauī subito ad alamire ascendentes per Diapente &
tra in tonatur,



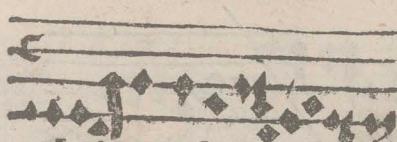
Secūda dīta,

Hij qui linguis loq̄bant̄,

Tercia differentia considerat cantū principiū habentē
in ff. graui per tonū ad g graue ascendentem, & a g sol
re vt ad alamire per secundā ascēdentē, vel de ff. graui mox
ad a la mi re per Ditonū ascendentē, & ibidē notas duplicā
tes vt hic,



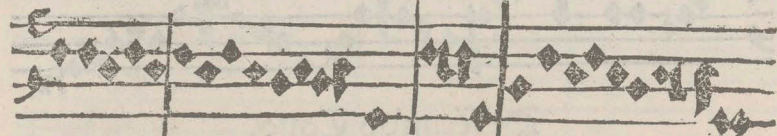
Tercia dītia, Nisi tu domine Domine gñg talenta,



Inclinauit dñs aurē suā,

Quarta differentia res
git cantus incicia ha
bentes in a la mi re, deorsū
descēdentem nō nūq̄ etiam
in ff. graui eadem differentiā

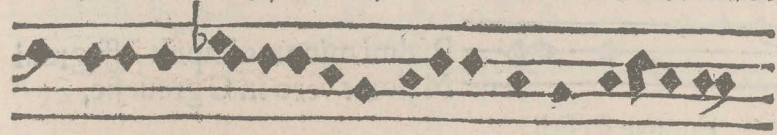
etiam respicit surgentes, sed differt a tertia differentia ut hic



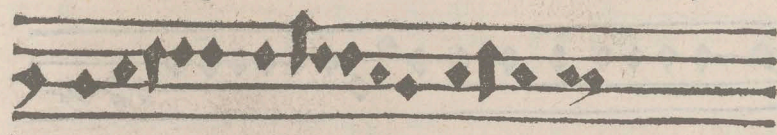
Quarta Exi cito in plateas, Salve, Apertis tesaurois,
diffusa, Diffusa est gratia,

P Salmos omnium Tonorum quibus in divinis utimur laudibus duplices invenimus Minores & Maiores. Minores omnes psalmi dicuntur, preter duo cantica scilicet diu virginis Marie quod dicitur Magnificat, & Zacharie quod dicitur Benedictus. Psalmi Minores primi toni incipiunt in a la mi re & finiunt secundum finale toni, Maiores vero in ff. gra ui & finiunt etiam secundum finale differentiarum suarum

Intonatio psalmorum Minorum cum Maioribus.

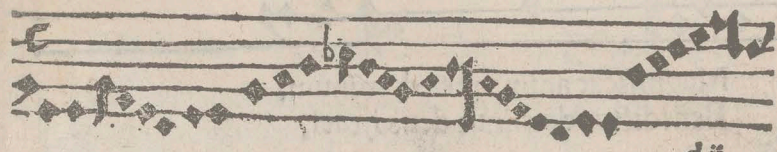


Laudate pueri dominum laudate nomen domini,



Magnificat anima mea dominum,
Benedictus dominus deus israel, &c.

Ambitus primi Toni cum solmifandi modo eiusdem.

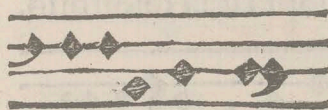


dij



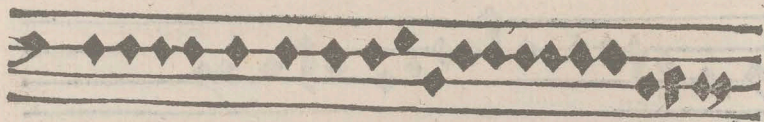
De secundo Tono.

Secundus Tonus plagalis est & finit cū suo Aurento in d sol re, & a nota finali ascendere potest sextā vel septimā ex licentia, & descendit quartā vel quintā. Cuius reperi-
cussio est de re ad fa per Semiditoniū de re qd̄ est i d sol re,
ad fa qd̄ est in ff. fa vt, & est eadē solmisatio vt in prio nisi vt
habeat aduertencia ad E la mi, & d sol re, propter descensū.
vt accipiat superior vox, Et habet clauēs iníciales septē, ꝛ
Grecū A, C, D, E, F, G, graues & a acutā & nullā habet diffe-
rentiā, & intonatur sic eius seculorū, Amen,



Psalmi minores incipiūt i ff. graui
Majores vero in C graui sic,

Euonae secūdi,

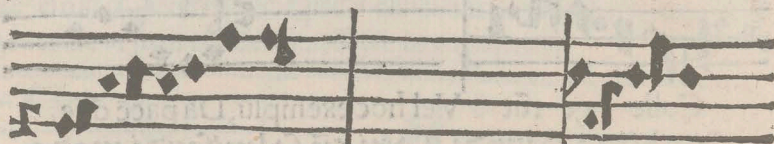


Dixit dominus domino meo sede a dextris meis,
Nunc dimittis seruum tuū domine,

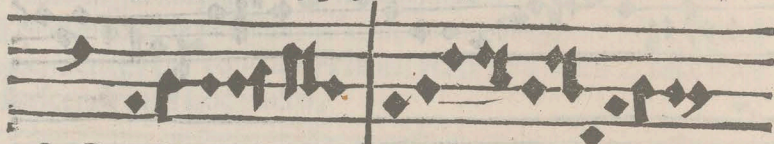


Magnificat anima mea dominum,
Benedictus dominus deus israel,

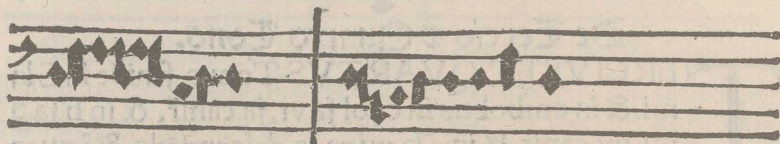
Exempla Iniciativa in Γ Greco:



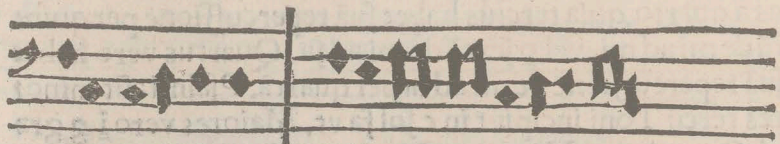
Educ de carcere, ¶ In A exemplū, Salve,
Exemplū est feria ij. post iudica, Ecce aduenit.



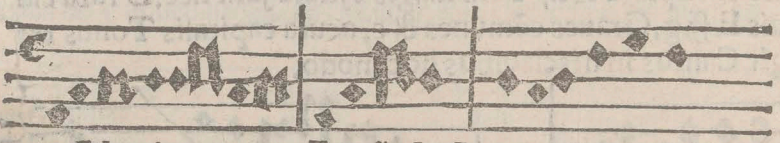
In C. Ait petrus Sicut liliū inter spinas,
Exemplū ubi in D graui regit cantus vt hic,



O rex glorie, Hic mundū spernes,



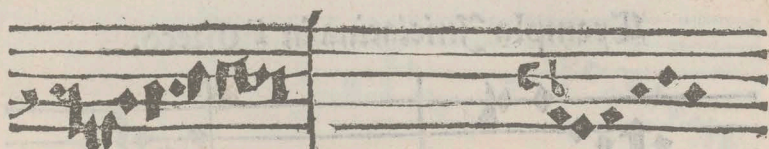
Ecce Maria In ff. graui. Audi israel. (hic,
¶ In E & A regit etiā cātus, sed tūc trāspōnūt ad alam̃re vt



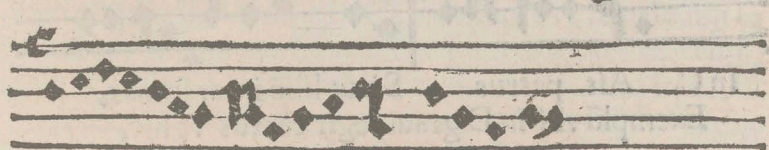
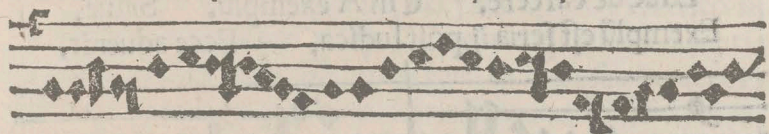
Cibauit eos, Fuerūt, In A acuta, Da pacē dñe,

¶ Hon nūq̃ etiam possidetur G. graue pro suo initio
& tunc cantus transpositus erit vt hic,

d iij,

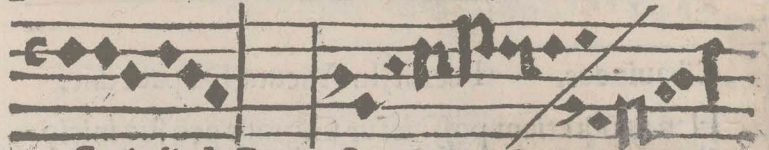


Colle ge rūt Vel hoc exemplū, Da pacē dñe,
Ambitus secundi Toni cū solmissandi modo.



De Tercio & Quarto Tono.

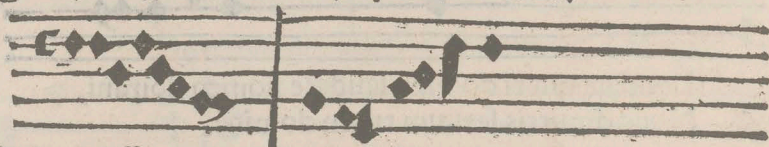
TERCIUS ET QVARTVS Tonus finiūt in E la mi, & in ambobus in c sol fa vt, fa canīf, & in b fa q mi, mi canīf, & in a la mi re, la descendēdo, & i quarto canīf la in E la mi, ppter eius descensum, & differt tercius a quarto, quia tercius habet suā repercussionē per quinā rā de mi ad mi, vel p sextā de mi ad fa, Quartus vero habet suā repercussionē de mi ad la per quartā, Psalmi aut minores terciū Toni incipiūt in c sol fa vt, Maiores vero i g graui, Quarti vero Minores psalmi incipiūt in A la mire, Maiores aut in E graui, & finiunt secundū ipsos finalia. Principia Terciū Toni magis vsitate sunt hec, D rara clauis E, ff, g, Graues cōmunes & c, acuta capitalis Tonus regit Cantus in his clauibus hoc modo.



Capitalis, In D raro, Surge virgo, In E graui, Calicē

Tercij Toni differentie sunt quatuor.

¶ Prima differentia Respicit cantus initium habentes in ff graui deorsum tendentes, & sic in tonantur,



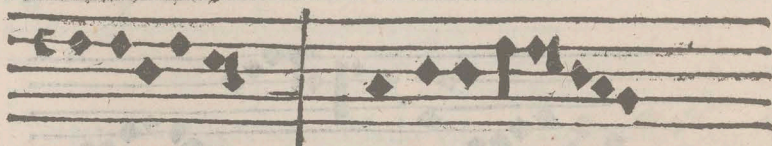
Prima differentia, Quando natus,

¶ Secunda dñia considerat cantus consurgentes in g graui ascendentes per tonū ad A la mi re, & ab a la mi re ad c acutū ascendentes hoc pacto,



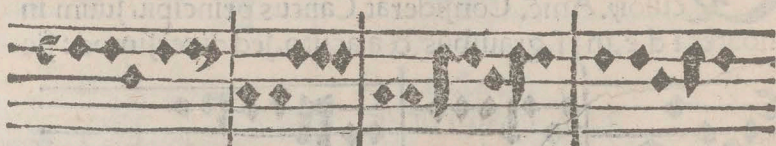
Secūda dñia, Surge. Salua nos christe saluator

¶ Tercia differentia, Regit cantus incipientes i eadē clauē puta g. graui ad a la mi re ascendentes, & ibidem duplicantes notas ut hic,



Tercia differentia, Omnia quecunq.

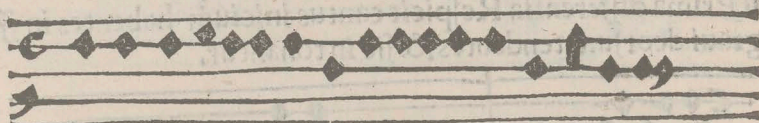
¶ Quarta dñia. Respicit cantus principium suū habentes in duabus clauibus videlicet i g graui, & c acuta, i.g. p Diateseron ad c acutū ascēdētes, Regit etiā cātus in c sol fa ut sic



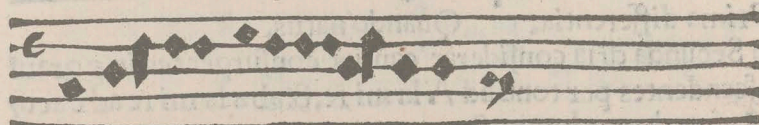
Quarta dñia, Orietur, Simeon iustus, In c. Vivo ego,

acuta.

Intonatio psalmoz Minorz & Maiorū.

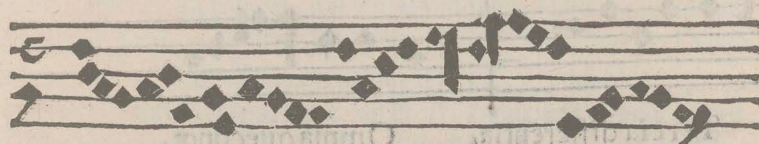
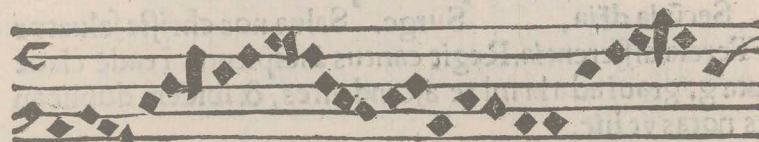


Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuum domine.



Magnificat anima mea dominum,
Benedictus dominus deus israel.

Ambitus Tercij Toni cū solmisatione.



De Quarto Tono cū differentijs.

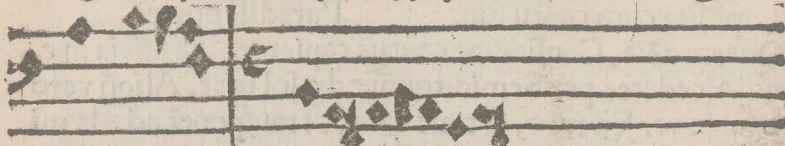
QUARTVS tonus habet ista p̄cipia magis visitata
scilicet C, D, E, ff, G, graues, & a acuta. Capitale se
culorū. Amē. Considerat Cantus p̄cipiū suū in
choāres i d, e, in ff, grauibus, & a acuto, sed diuersimode sic



Capitalis, Reminiscere, Resurrexi, In E graui,

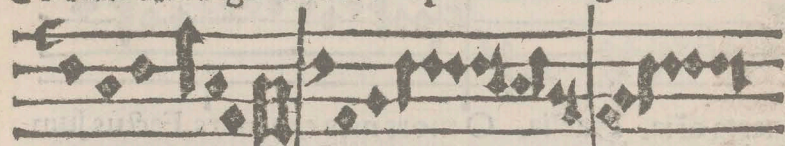


○ florens rosa, In ff, Iste homo, In G, Magna



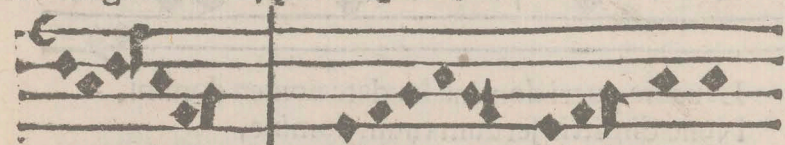
est gloria, In A, Benedicite deum,

¶ Prima dñia regit cantus incipientes in C graui sic.



Prima dñia, Sancte Nicolae, Leuita laurētius.

¶ Secūda dñia Respicit Cantus incipientes in D graui ascēdentes gradatim vsq̃ ad G, graue sic,



Secunda differentia, Media vita, Ambulabant,

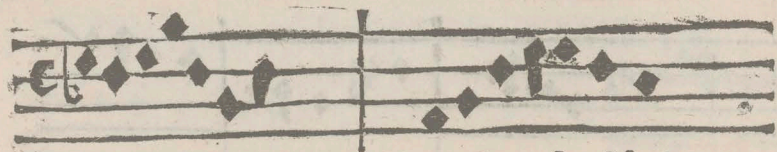
¶ Tercia dñia, Cōsiderat iniciū Cantus surgentiū in D, graui, Ascendentes subito ad alamire hoc pacto,



Tercia differentia, Benedi&a tu,

Sicut mirrha electa

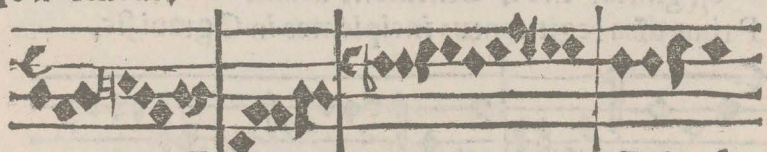
¶ Tamen vt cōmuniter hec differentia transponitur cū suis Antiphonis ad A la mi re, & tūc in solmifatiōe sua habebit sol in c sol fa vr, & fa in b fa hmi, sic, c



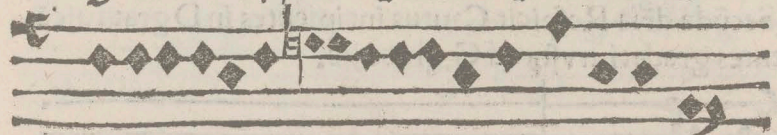
Tercia differentia trans-
posita cum cantu suo.

Ante chorū huius
Paradisi porte.

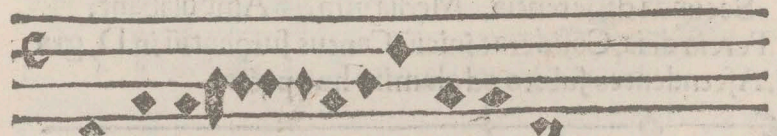
Quarta dñia, Considerat cantus capientes sua inicia in e,
gravi ascēdētes per Semiditoniū ad g sol re vt. Aliqñ vero
in c sol fa vt. sed raro, & tunc cantus transponet ad a la mi
re hoc modo,



Quarta dñia, Fidelia. O mors mea ero mors. Eactus sum
Intonatio psalmoz Maiorū z Minorū.

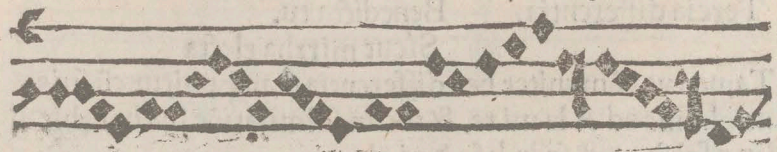


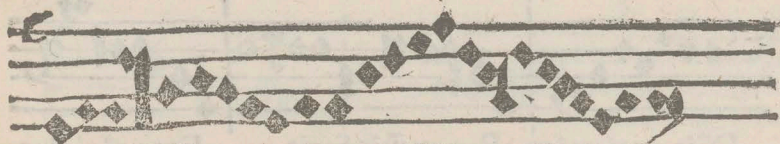
Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuum domine,



Magnificat anima mea dominum
Benedictus dominus deus israel,

Ambitus Quarti Toni cū solmisatione.

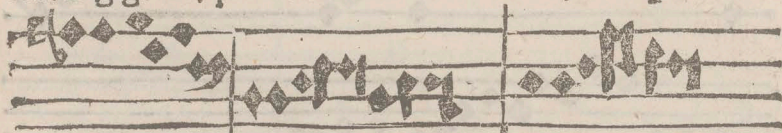




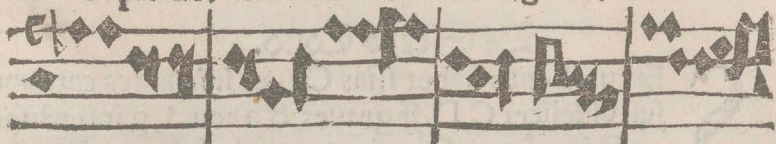
De Quinto & Sexto Tono.

Quintus & Sextus Tonus finitur in ff, fa vt, Reper-
cussio aut Quinti est de vt ad sol, hoc ē de f, graui ad
c, acutū, Sexti veri de fa ad la per terciā maiore sci-
licet de ff, fa vt ad a la mi re, In quibus tonis i c sol fa vt sem-
per sol canit, & in b fa hmi b rotundū signari debet, & in qu-
to tono semp habeat aduertencia ad la in d la sol re, & ad mi
in a la mire, In Sexto vero ad la in a la mi re, ppter descen-
sum, Psalmi Majors tam quinti q̄ sexti in ff, incipiunt, Mi-
nores vero Quinti Toni in c sol fa vt, Sexti vero in a acutū,
Ratio quare in b fa hmi signat b rotundū in Sexto & Quin-
to tono ppter quartā indirectā de ff, fa vt ad b fa hmi, & ecō-
tra, Nam si b fa hmi, mi decantaret falsa cōmitteret quarta
vt dictū est in capitul o de modis,

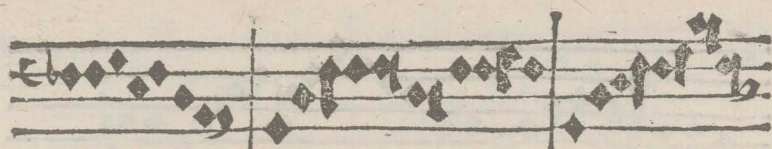
Quinti Toni incicia magis cōmunia sunt hec scilicet ff, g,
grauis a & c acute, & habent vnā differentiā, Capitale eius
regit cantus surgentes in ff graui ad a acutū ascendentes,
etiā in g graui, quāuis raro in a & c acutis, Exempla,



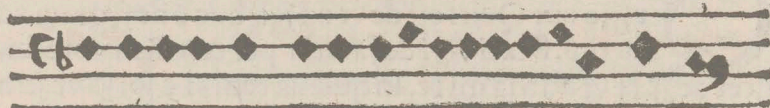
Capitalis, Illu mina re In G, graui, Letare



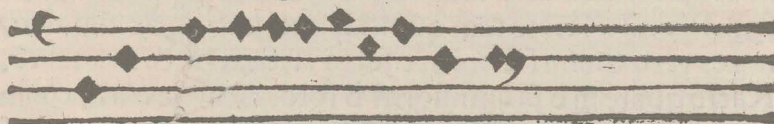
Miserere In A, Vincenti, Fons ortorū, Ecce deus,
Differentia eius vnica erit, Cantus incipientes in ff, graui
scendentes subito in c sol fa vt, & ultra hoc pacto,



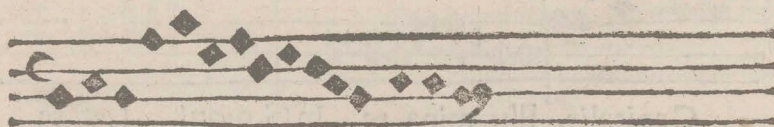
Dñi a gnti vnica, Bene om̃ia fecit, Ecce cōcipies,
Intonatio psalmoz Maiorū z Minorū.



Dixit dominus domino meo sede a dextris meis,
Nunc dimittis seruum tuū domine,

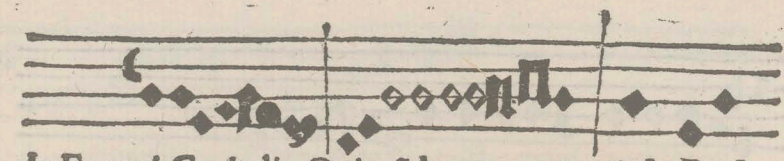


Magnificat anima mea dominum,
Benedictus dominus deus israel,
Ambitus Quinti Toni cū mō solmsandi.

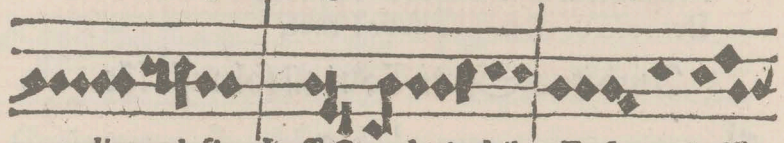


De Sexto Tono.

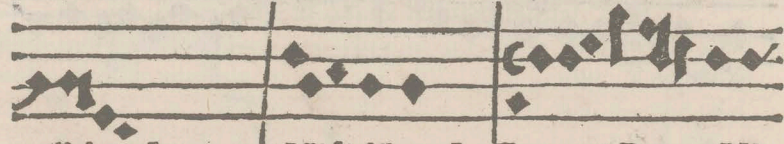
Sextus Tonus habet istas Claves inciantes cantum
suū videlicet C, D, ff. graves, & a acutā, g interdum
possidet cū transponit cantus ad c sol fa vt, Eadem
clauem c acutā habet transpositā, & ibidem cantus terminatur
suus vt sic,



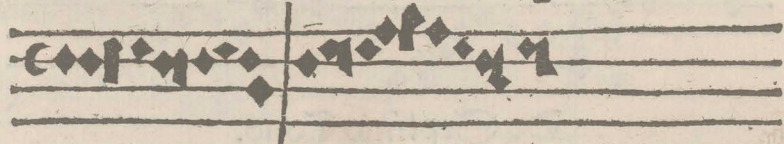
In E graui, Capitalis. Qui māducat carnē meā, In D. In



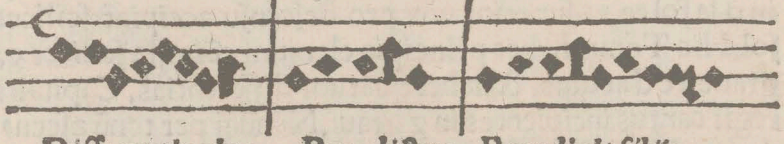
medio ecclesie, In ff. O admirabile, Resurrexit dñs



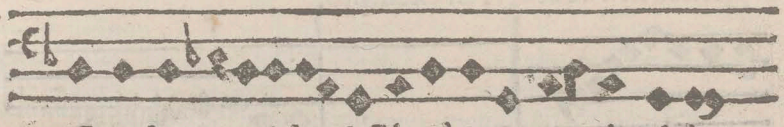
alleluia, In a acuta, Vidi dñm, In G, graui, Beatus Ni



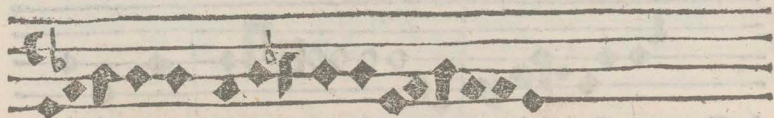
colaus, In c acuta, Are dei. Hic Tonus habet vnicam
Flauit auster, differentiā, que respicit
cactus surgentes In ff, graui tali modo,



Differentia eius. Benedictus. Benedixit filijs,
Intonatio psalmoz eius.

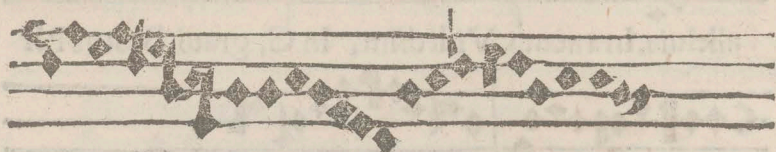
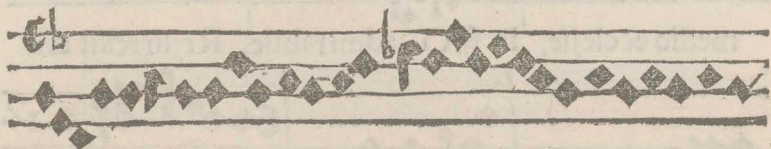


Te Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuum domine,



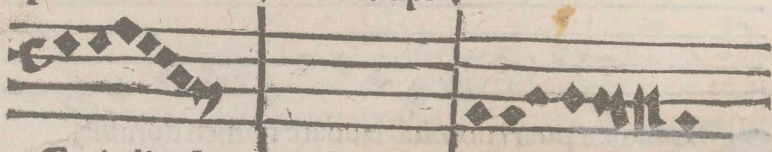
Magnificat anima mea dominum.
Benedictus dominus deus israel,

Ambitus Sexti Toni cū solmisatiōe.

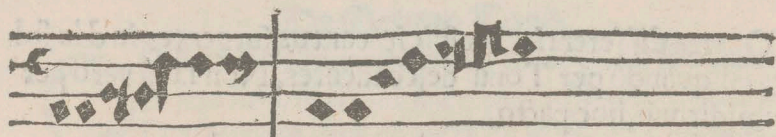


De Septimo Tono.

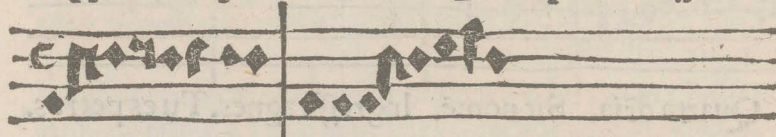
Septimus Tonus finit in g sol re vt, & habet suā re-
cussione de vt ad sol per quintā, & ascendit de g sol
re vt ad sol per octauā. In quo maior aduertencia est
in d la sol re, vt superior vox pro descensu accipiat scilicet
sol. Hic Tonus habet principia clauium cōia ista scilicet g.
graua a c d acutas, & habet quatuor differentias. Capitalis
regit cantus incipientes in g graui. Nōnūq̃ per tonū ascen-
dentes. Interdū per Di tonū surgentes. Aliquando vero per
Diatefferon ascendentes ad c acutū. Respicit etiā cantus in-
cipientes in a acuto, vt in exemplo.



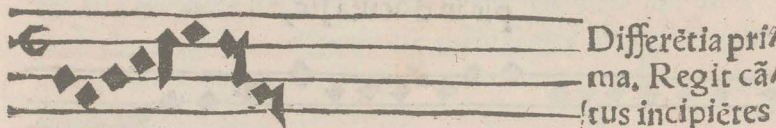
Capitalis. In g graui sic p Tonū. In virtute ta,



Apparuerūt, per Ditonū, Viri galilei, per Diatesserōn,

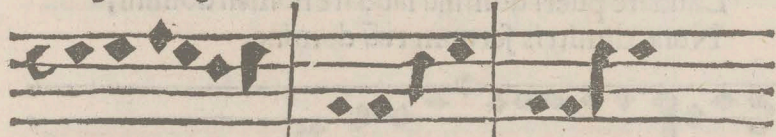


Confortatus est, Hic est vere martyr, In a acuto,



Differētia pri-
ma, Regit cā-
tus incipiētes

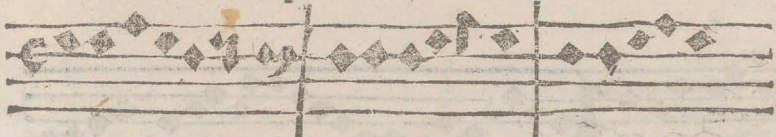
Electi sunt in christo, in g graui subito ascen-
dentes per Diapente ad d la sol re, vt hic,



Differentia prima, Factus est, Gabriel,
Differētia secūda, Respicit cantus surgētes in h duro sic

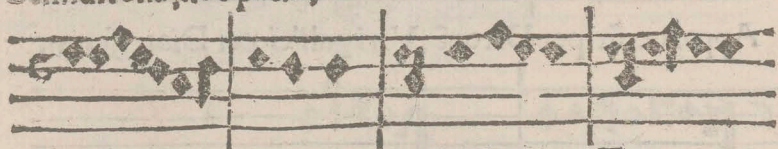


Secūda differentia, Mirificauit, Redemptionē,
Differētia tertia, Considerat cantus incipientes in c, a-
cuto, notas ibidem duplicantes, vt hic,



Tercia differentia, Dixit dominus, Omnis spiritus,

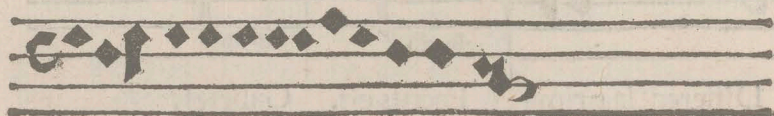
Quarta differentia. Respicit cantus surgentes in d la sol
re. Aliquando per Tonū descendentes, Non nūq̃ vero per
Semiditonū, hoc pacto,



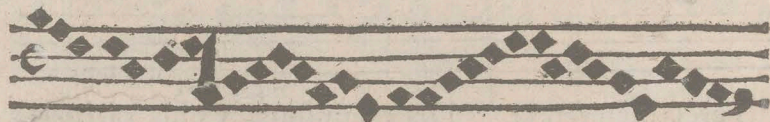
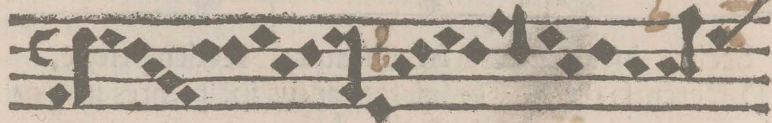
Quarta dīa, Sit nomē, Ingressa agnes, Tu es petrus.
Intonatio psalmoꝝ Maiorū z Minorū, quos inci
pit in d acuta sic,



Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuū domine.

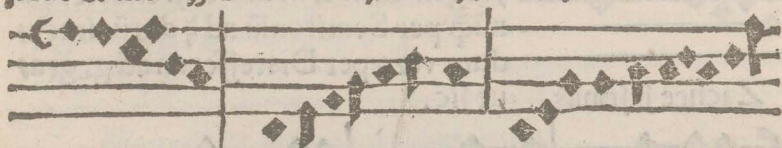


Magnificat anima mea dominū,
Benedictus dominus deus israel.
Ambitus Septimi Toni cū solmisatiōe.



De Octavo Tono.

OCTAVS Tonus fuit in g sol re vt. cū suo Autento septimo. & habet suā repercussionē de vt ad fa p Diatesserou. hoc est de g sol re vt. ad c sol fa vt. & hoc potest descendere sub notā finalem quartā. Aliqn̄ quīntā ex licentia. In quo aduertētia est in a la mi re. & b fa q̄ mī quia p descensu accipit la in a acuto. & in q̄ duro mi. & habet septē principia claviū p inceptiōe sui cantus scilicet c. d. ff. g. graues. a q̄ & c acutas. & quatuor differentias. & vnā irregularē que a quibsdā Tonus peregrinus dicit̄. que differētia melodiā octauī Toni habet & finē Ideo aut̄ dicit̄ irregularis. quia finis differentie dicte super melodiā regulatā descendit. Sed tamen iste finis est positus facilitatis causa. sicut & alie differentie aliorū tonorū. vt hic.

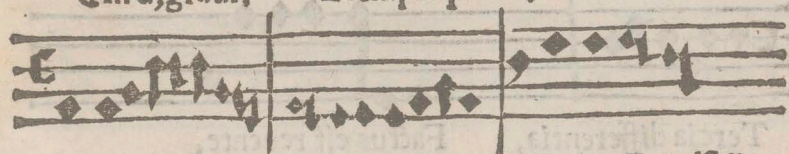


Capitalis. In C. graui. Strabūt iusti. Sapiētia clamitat.

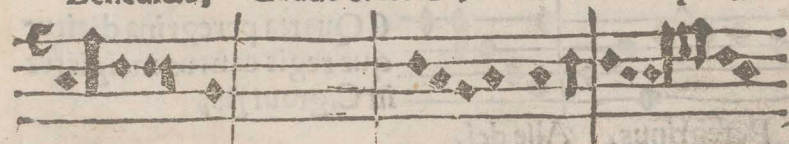
In d. graui dupliciter. Primo per tonū ascendente ad a la mi re. ad c. acutū. vel descendente ad ff. graue. Secundo per Diatesseron a. g. graui surgentes ad c. acutum ascendentes

Spiritus domini
In d. graui.

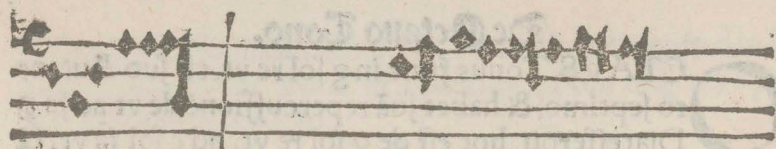
Exemplū primi.



Benedicta. Gaude & letare. Iudea. Exēplū ij.



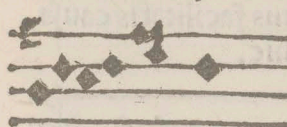
Veni sponsa. In a. acuto. Hymnū cātare. Inuocauit. f.



In loco pascue, In h duro, Laudabilis po,
¶ Prima differentia regit cantus incipientes in ff. graui sur-
sum ascendentes, vt hic.

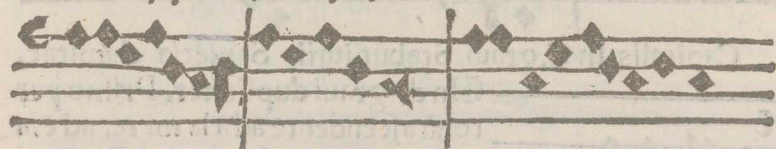


Prima dñia, Hora est iam, Et dicebāt adinuicem.



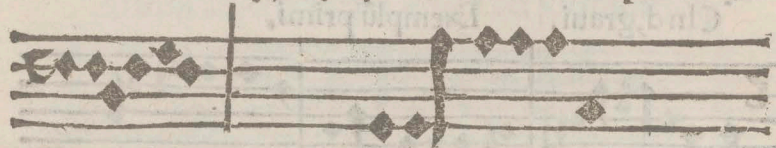
¶ Secūda differentia cōsiderat cātus
surgentes in c, acuto descendētes nō
nūq̃ per Semitonīū ad h durū, inter-
dum vero per Diatesseron ad g, graui

Zachee festinās, ue sic.

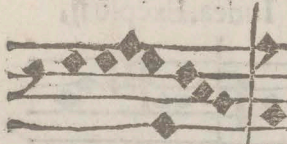


Secūda dñia, Deo nostro. Lumen ad reuelationē.

¶ Tercia differentia, Respicit cantus incipientes in eadem
clauē acuta c, hoc est, i c sol fa vt, notas ibidē duplicātes sic

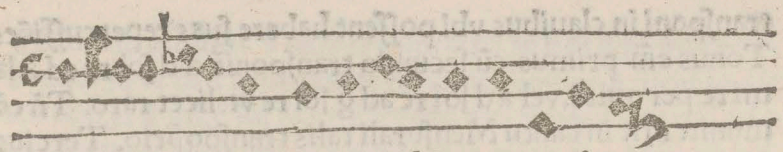


Tercia differentia, Factus est repente,



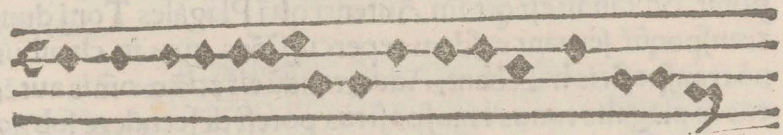
¶ Quarta peregrina dicitur
que regit cantus incipiētes
in C, graui sic.

Peregrinus, Alle dei,

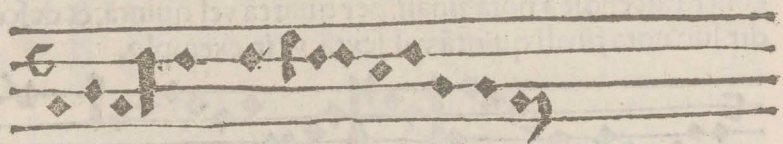


Tali tenore tonus cantabitur peregrinus,
In exitu israel de egipto.

Intonatio psalmoz eius.

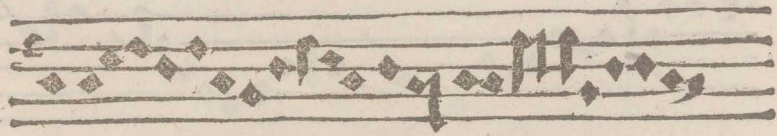
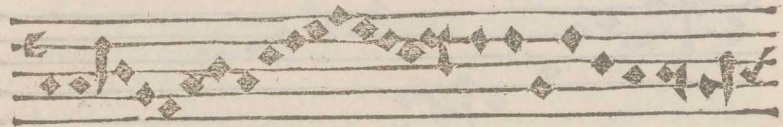


Laudate pueri dominū laudate nomen domini,
Nunc dimittis seruum tuū domine.



Magnificat anima mea dominum,
Benedictus dominus deus israel.

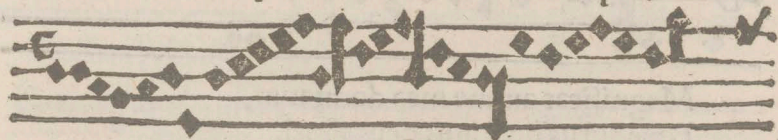
Ambitus Octavi Toni cū solmisatiōe.



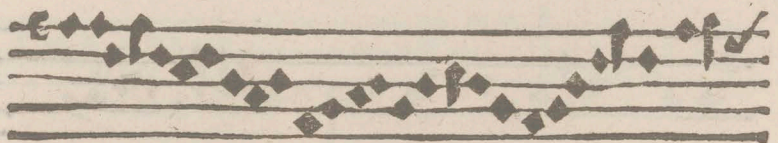
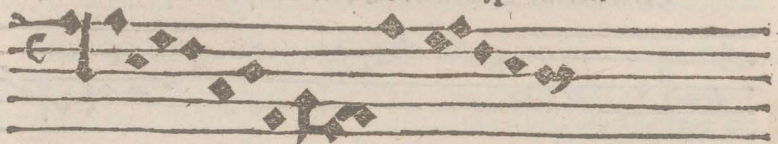
De transpositione Tonoz.

O Mnes Toni transponunt, preter septimū & octauū,
& hoc ppter nimīū ascensum possent tamen trāspor
ni ad aliquā clauē inferiōrē, preter dīa solis tūm
transponere, et alii alio q̄modo transponere, ut dicitur.

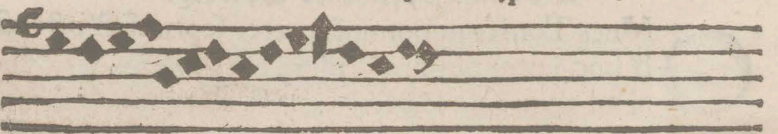
transponi in clauibus vbi possent habere suas repercussiones
 Tonus em̃ primus cū secundo transponit̃ a d sol re ad a la
 mi re per quintā, vel a d sol re ad g sol re vt, licet raro. Tñ cō
 munit̃ sit in cantu Mensurali talis transpositio. Tercius
 & quartus ab e la mi ad b fa h mi. Quintus & Sextus ab ff.
 fa vt, ad c sol fa vt. & si transponit̃ cātus ad d la sol re erit se
 cundi toni. Quia talis a d sol re per octauā ad d la sol re trās
 ponit̃. Notandū est q̃ tam Autenti quā Plagales Toni dum
 transponūt seruant easdem repercussiones quas in clauibus
 nō transposicis habebant. Aduertendū est etiā q̃ om̃is autē
 tus q̃ plagalis tonus transpositus potest descendere sub no
 tam finalem per quartā vel quintā, & potest descēdere a no
 ta finali quintā vel sextā. Sed Tonus plagalis trāspositus et
 contra ascendit a nota finali, per quartā vel quintā, & descē
 dit sub nota finali quintā vel sextā, vt in exemplo.



Primus Tonus sic transponitur.



Secundus Tonus sic transponitur.



¶ Nota in omnibus Tonis transpositis in b fa h̄mi mi canit̄ in c sol fa vt fa si in predictis clauibus finiunt̄ scilicet in a la mi re b fa h̄mi, c sol fa vt, excepto quarto qui interdū ad a lamire transponit̄ per quartā de e la mi in quo fa canit̄ in b fa h̄mi, & sol in c sol fa vt, sicut dictū est in differentia tertia quarti toni. Omnium itaq; tonorū transpositorū eadē est intonatio psalmoz minorū q̄ maiorū que est in clauibus nō trāsp̄positis.

Sequitur de schala ficta.

VSICA ficta q̄ a pluribus schala ficta siue coniunctarū dicit̄, Cōiuncta em̄ est toni in Semitonū vel ecōtra facta transpositio. Vel est vox externa & aliena a claue que in aliqua claue canit̄ in qua ipsa naturaliter nō ponit̄, vt canendo in e la mi fa & in ffa vt mi, &c. hinc Musica ficta dicit̄ cū voces fictas moduletur, & sit cōiuncta p̄cipaliter solū respectu vocū mi & fa quas fingere oportet in locis aliter q̄ manus vel schala musica cōrinet, & fingendo istas voces necessitate cogēte mi & fa cū sint medie. Omnes alie sūt fingende voces. Signat̄ aut̄ cōiuncta per signa b rotundū & h̄ quadrū que semp̄ locis suis repugnantibus accomodant̄. Vbi notandū q̄ cōiuncte oēt̄ies in manu euenire solent. Prima inter ff. & h̄ graues reperit̄ in h̄mi p̄ b molle signata cū ibi loco mi canit̄ fa. Exempla sunt in Responsorijs. Sancta & immaculata, &c. In verbo nō poterāt, Itē in Responsorio Fuerūt sine querela. In verbo, Calicē dñi. Ista Responsoria, Si in inferioribus clauibus incipiūt habebūt cōiunctā. Sancta immaculata, Si in d sol re, & fuerūt in A graui. Si vero p̄dicta Responsoria transponant̄ a p̄pria sede ad clauēs affinales tūc euitabit̄ ī eis cōiuncta. Secūda cōiuncta inter d & e graues reperitur & figurat̄ in E la mi p̄ b molle vt in Introitu Salue sancta parens. In verbo regit̄ similiter. Gaude maria, In verbo Interemisti. Si in e la mi incipiat̄. Si vero Introitus inceptam suam habuerit in E graui & Gaude Maria in

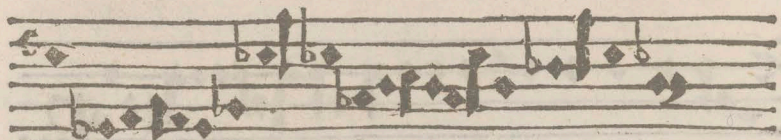
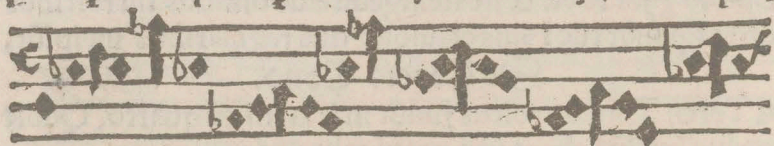
a acuto tunc euitabitur coniuncta. Tercia fit inter g & ff. graues & signatur in ff. graui per q quadrū, eo q ibi p fa cātabitur mi vt. In Cōmunionē Beatus seruus. In loco Inuenerit vigilante. & que est ista in dictiōe per desertū, euitant cōiuncte tales si inchoat talis cantus in a la mi re. Quarta accipit inter g sol re vt & a la mi re & signatur in a la mi re p b molle vt patet in Introitu. Letare. Si incipit in ff. graui. Si vero incipitur in g graui tūc euitatur talis cōiuncta.

Sequitur Schala ficta.

<p>dd</p> <p>b</p> <p>g</p> <p>b</p> <p>c</p> <p>b</p> <p>b</p> <p>b</p> <p>b</p> <p>Loca coniunctarū schale fide.</p> <p>Ascensus schale fide.</p> <p>Mutationes schale fide.</p>	<p>la. la</p> <p>sol sol</p> <p>fa fa</p> <p>mi mi</p> <p>la. re la re</p> <p>sol sol</p> <p>fa fa</p> <p>mi la mi</p> <p>sol re sol</p> <p>fa fa</p> <p>mi mi</p> <p>la. re la re</p> <p>sol sol</p> <p>fa fa</p> <p>mi la mi</p> <p>sol re sol</p> <p>fa fa</p> <p>mi mi</p> <p>la. re la re</p> <p>sol sol</p> <p>fa fa</p> <p>mi mi</p> <p>re re</p> <p>vt vt</p>	<p>Quinta oritur inter c sol fa vt & d la sol re & signat in c acuta p q quadrū.</p> <p>Sexta locū habet iter d la sol re. & e la mi secundū & signat per b molle i e la mi. Septima orit inter g sol re vt & ff. fa vt fm & signat in ff. fa vt p q quadrū.</p> <p>Octa cōtinuit inter g sol re vt & aa la mi re & notat in aa excellēti per b molle. vide exempla in cantu Gregoriano.</p> <p>Loca coniunctarū schale fide.</p> <p>Descensus schale fide.</p> <p>Mutationes schale fide.</p>
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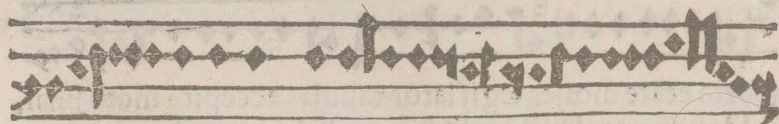
REGVLA Signato fa in h̄mi & si contingit saltū fieri ad quartā ad elami secundū tūc etiā in e acuto debet signari fa ppter euitare Tritonū phibitū. Itē si sit descēsus de b fa h̄mi ad e la mi finale ita q̄ in h̄mi fa canit tūc in e la mi debet si militer decantari fa ppter euitare modos in vsitatos videl̄ cet Semidiapente. Item de octauis suis idē est intelligendū ppter euitare Semidiapason.

¶ Notabile Melius ac iuuuier est cauere p̄tollerabiles cōiūctas q̄ intollerabiles q̄ cātū viciāt. Nā Musica ficta fingit in quacūq̄ clauē quacūq̄ vocē consonantie causa, vt in exēplo.



Capitulū Quintū z vltimū de Introitibus z responsorijs.

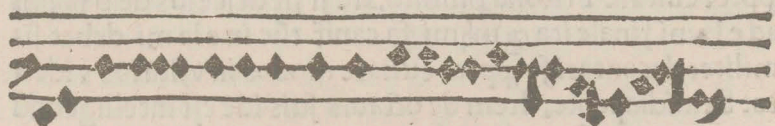
L VI Tono adiudicari debeāt Autēto ve an plagali ex suis versibus. Norandū q̄ Introitus rogorū omnīū vario mō habent inīcia sua secūdū diuersitatē clauīū ips̄ cōcessam. Vñ Introitus primi toni finiūt in d sol re cū secūdo. Cuiusv̄sus incipit in ff. graui hoc pacto.



Pr̄a etate plasmati sunt adā & eua & positi sūt in sede brā
¶ Qñ vero transponit ad a la mi re per quintā Introitus primi toni tūc suū versum incipit in c sol fa vt.

De secūdi Toni Introitibus.

¶ Introitus secūdi Toni finit in d graul, quorū vsus incipit
in C graui sic,



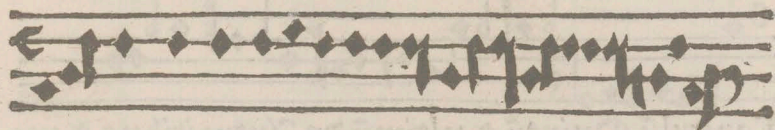
Secūda etate natauit archa dilunio passim fluente,

Senciant om̃es tuū iuuamen,

¶ Quando vero trāsponitur ad a la mi re tūc suū versum incipit in g sol re vr. & sic itelligēdū ē de om̃ibus Introitibus qñ trāsponūt tūc i alijs clauibus quā regularibus incipiūt,

De Tercio Tono.

¶ Tercij Toni Introitus finiūt in E la mi cū quarto. Quorū versus iniciū habent in g graui tali modo,

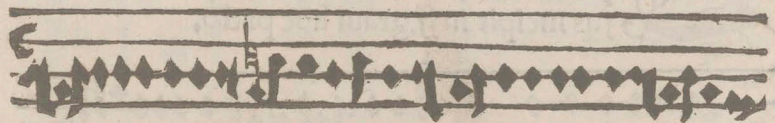


Tentauit Abrahā tercia etate dilectū Isaac mactare,

De profundis clamaui ad te domine,

De Quarto Tono.

¶ Introitus Quarti Toni finiunt in E graul. Quorū versus incipiūt in a acuto hoc modo,

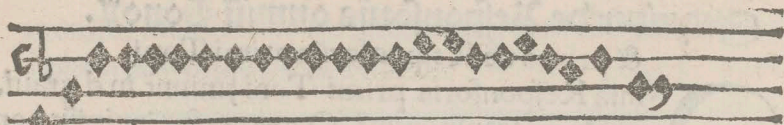


quarta etate moyses legislator tabulas accepit i mōte sinai,

Domine probasti me & cognouisti me,

De Quinto Tono.

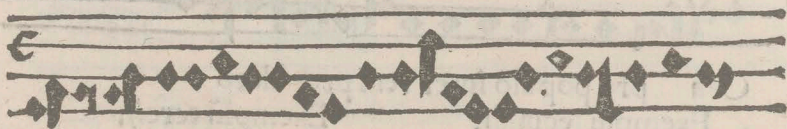
¶ Quinti Toni Introitus terminatur in ff. finali cū Sexto. Quorū Versus incipiunt ibidem sic,



Quinta etate p̄ualuit Dauid in funda cū lapide gira goliā,
Diligam te domine virtus mea,

De Sexto Tono.

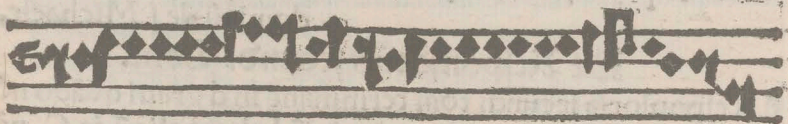
¶ Sexti toni Introitus finem habet in ff. fa vt. Quorū versus
iniciū capiunt in eodem ff. graui sic,



Saluator noster dñs deus etate sexta natus est in mundū,
Bonū est confiteri domino.

De Septimo Tono.

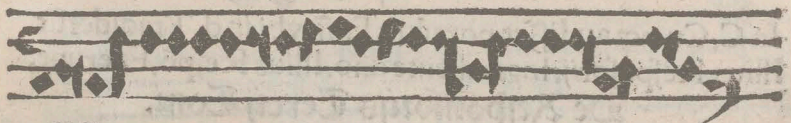
¶ Septimi Toni Introitus finiunt in g sol re vt, Quorū versus
exordiū assumunt in c acuta hoc hoc modo.



Septima etate resurgemus rationem meritoꝝ reddiduri
Cantate domino canticum nouū,

De Octauo Tono.

¶ Introitus octauī toni finē habent in g graui, Quorū versus
incipiūt ibidem tali modo.

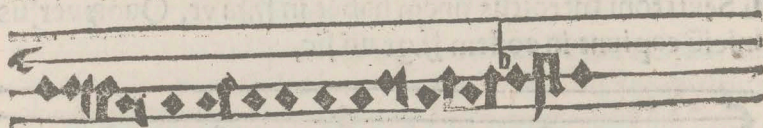


Octaua etate que carebit sine perpetua fruamur pace.
Benedicamus patrem & filium,

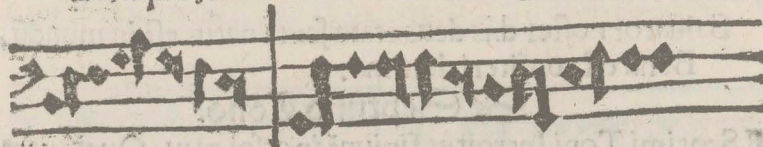
Sequitur de Responsorijs omnium Tonorum.

& primo de Responsorijs primi Toni.

Omnia Responsorija primi Toni finiunt in d graui, quando non transponunt. Quorum versus incipiunt communiter in a acuto, Interdum vero in d sol re per terciā, licet raro. Nonnumquam etiam in d graui subito per Diapente ascendentes ad a acutum, Exemplum primi, ut hic communiter



Ora pro populo interueni pro clero
Exemplum secundi. Exemplum terciū,



Cer re. &c. Che rubin quoque
Illius Responsorij. Solē iusticie, Illius Responsorij. Te sanctū
dominū de s. Michaelē,

De Responsorijs secundi Toni.

Responsorija secundi toni terminant in d graui quando non transponunt. Quorum versus principium habent aliquando in C, nonnumquam vero in d grauibus, sed quo ad gloria patri in C, graui habent incipium ut sic.

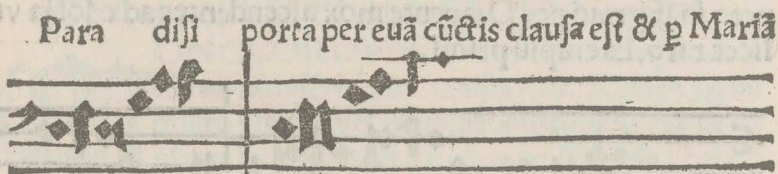
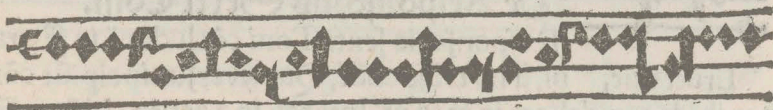


In C. Cumque audisset populus, Exim ubi in d. Tradiderunt
Illius Responsorij. Ingrediente domino, Illius Responso. Fuerunt.

De Responsorijs Tercij Toni.

Responsorija terciij toni finiunt in E graui, Quorum versus com-

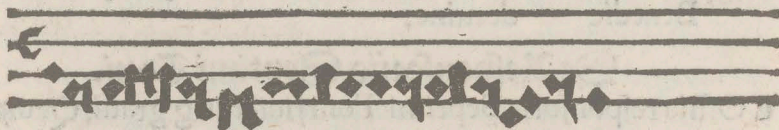
munitur incipiunt in c acuta, non uero ibidem ubi finem
habent, Exemplum primi sic.



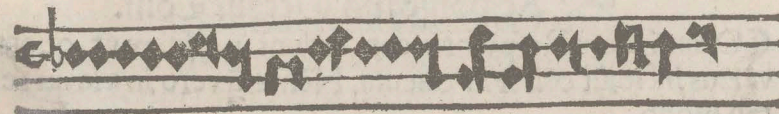
Erat em Pulchra sion, Illius Responsorij,
Quadā die, Surge virgo.
Exemplum ubi in E

De Responsorijs Quarti Toni.

Responsorija quarti Toni finiūt in E la mi, Quorū versus pri
cipiū assumūt in a acuta & hoc si nō trāspōnūt, exm vt hic.

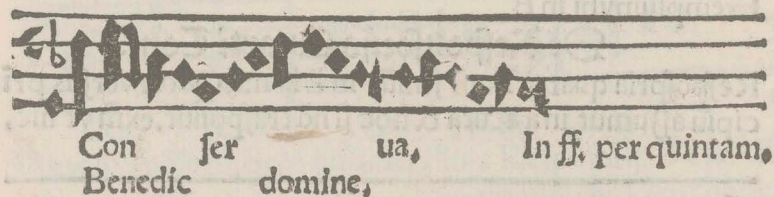


Simon Ioannis diligis me plus his
De Responsorijs quinti toni.
Oīa responsoria quinti toni finem
habent in ff. graui, Quorū versus cōi
ter incipiūt i c acuta, Nōn uero ibi
Cōstantes estore, de ubi termināt puta in ff. graui sic,

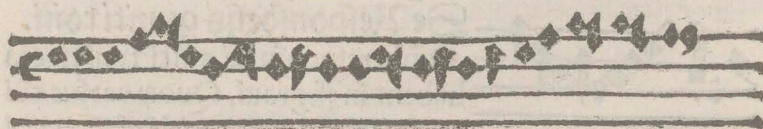


Et ambulabunt gentes in lumi ne tuo

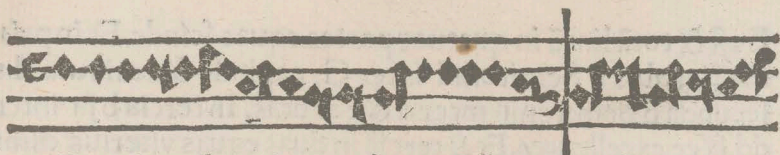
In ff. graui sic.
 Illius Responsorij, Regnū mundi.
De Responsorijs Sexti Toni.
 Responsorija sexti Toni cōcludunt in ff. gra
 Eructauit, ui, si nō trāspōnūt, Quorū versus incipiūt cōi
 ter ibidem videlicet in ff. fa vt, Interdū in a acuto, Nōnunq̃
 vero in ff. graui per Diapente mox ascendentes ad c sol fa vt
 licet raro, Exemplū primi,



De Responsorijs Septimi Toni.
 Omnia responsorija Septimi Toni finiūt in g graui, Quorū
 versus incipiūt cōiter in d acuta tali pacto,



De Responsorijs Octauī Toni.
 Octauī Toni Respōsoria concludunt in g sol re vt, quorū
 versus incipiūt cōiter in c acuta, Nōnunq̃ vero in a la mi re
 tali modo,



Et qui preibant increpabant eū, In a acuto, In principio
erat verbum.

De compositiōe ⁊ dimensiōe Monocordi.

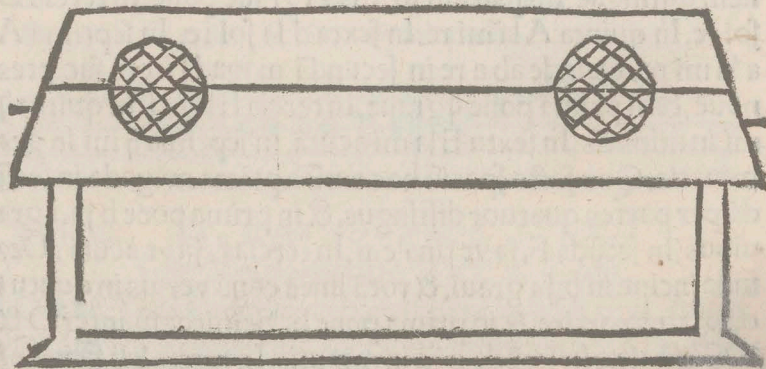
MONOCORDVM Vnius chorde instrumē-
tū tali industria rite conficitur. Recipe lignū
duarū vlnarū, vel placite longitudinis duorū di-
gitorū latitudinē ⁊ eorūdem spissitudinē habēs
atq; idipsum caua per medium extremitatibus
omnibus manentibus illesis, ⁊ cooperiat affere
tenui lenigato ac fenestrato ad modū lutine, per cuius me-
dium linea vna oculca trabať ⁊ in illius principio punctus
vnus littera F signetur, erit em̃ prima instrumenti magada
post totā lineā a puncto F vt pone, In secundo nihil in tercio
C fa vt, in quarto nihil, In quinto G sol re vt, In sexto c sol
fa vt, In septimog sol re vt minutā, In octauo nihil, Vltimo
aut cifram que tenebit locū secunde magade, hoc facto spa-
ciū quod a F vt vsq; ad secundā magadā est iterū in ptes no-
uem distingue, In quarum prima A graue pone, In tercia D
sol re, In quinta A la mi re, In sexta d la sol re, In septima A
a la mi re, Deinde ab a re in secundā magadā iterū fac ptes
nouē, ⁊ in prima pone h graue, In tercia E la mi, In quinta h
mi in minucis, In sexta E la mi acutiā, In septima h mi in ge-
minatis, Quo facto spaciū hoc totū a prima magada in secū-
dā per partes quatuor distingue, ⁊ in prima pone b fa, i gra-
uibus, In secūda F, fa vt final'em, In tercia f, fa vt acutiā, De-
inde incipe in b, fa graui, ⁊ totā lineā conū versus in quatu-
or partes partire, ⁊ in prima pone b. Semitonium inter D ⁊
E, Capitales, In secūda b fa in minutis, In tercia b b fa in ex-
celentibus, Hoc facto incipe i Semitonio quod inter D, ⁊

Est & totā lineā in quatuor partes equas scinde. Et in prima signabis b Semitoniū inter G. capitalē & a minūtā. In secunda b Semitoniū inter d & e acutas. Tercia b fa inter dd & ee excellentes. Et si terciā in duas equas ulterius dimiseris habebis Semitoniū inter g acutā & aa excellēs. Postea fige pedē circinī in c sol fa vt & spaciū versus secundā magadam in duas partes distingue. in cuius medio cc sol fa ponito. Similiter a d la sol re spaciū versus conū in duo equalia partire. & in medio loca dd la sol. Postremo ab e acuta versus secundā magadā spaciū diuide & in medio habebis ee la. Cum vera Monocordi dimensiōe. His sic factis in extremis Magadarū punctis. pone parua ipsius chorde sustentacula. ne corde sonus lignorū contactu obrundat. Quibus paratis affigatur atq; superducat vna chorda enea satis forris grossa atq; bene extensa vt sonū audibilē reddat & habebis Monocordū perfectū. Cuius forma hec erit.

Monocordum.

Prima Magada.

Secūda Magada.



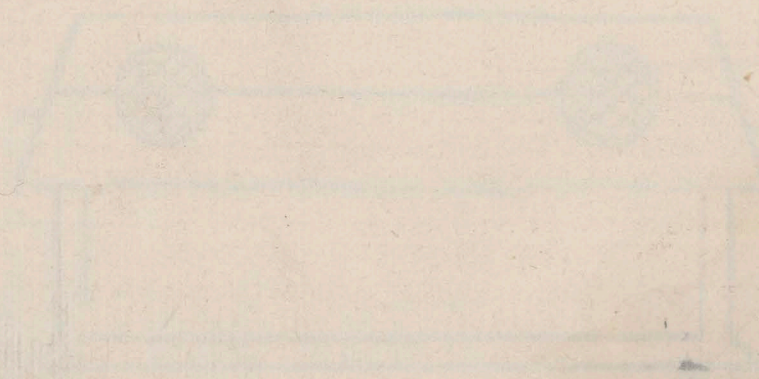
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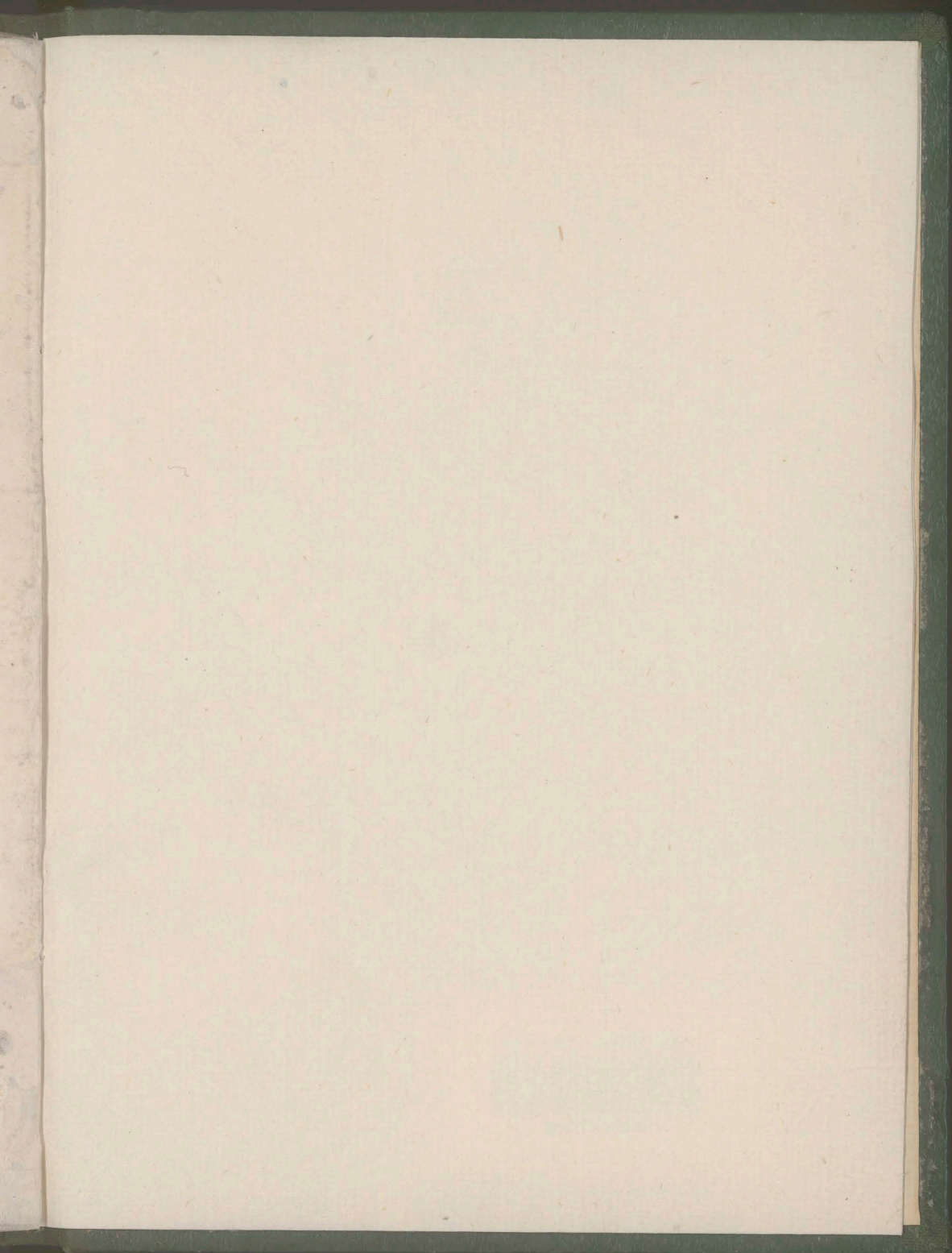
1. The first part of the book is a general introduction to the subject of the history of the world. It is divided into two main parts, the first of which is a general history of the world, and the second of which is a history of the world as it is at present. The first part is divided into three main sections, the first of which is a general history of the world, the second of which is a history of the world as it is at present, and the third of which is a history of the world as it is at present. The second part is divided into three main sections, the first of which is a general history of the world, the second of which is a history of the world as it is at present, and the third of which is a history of the world as it is at present.

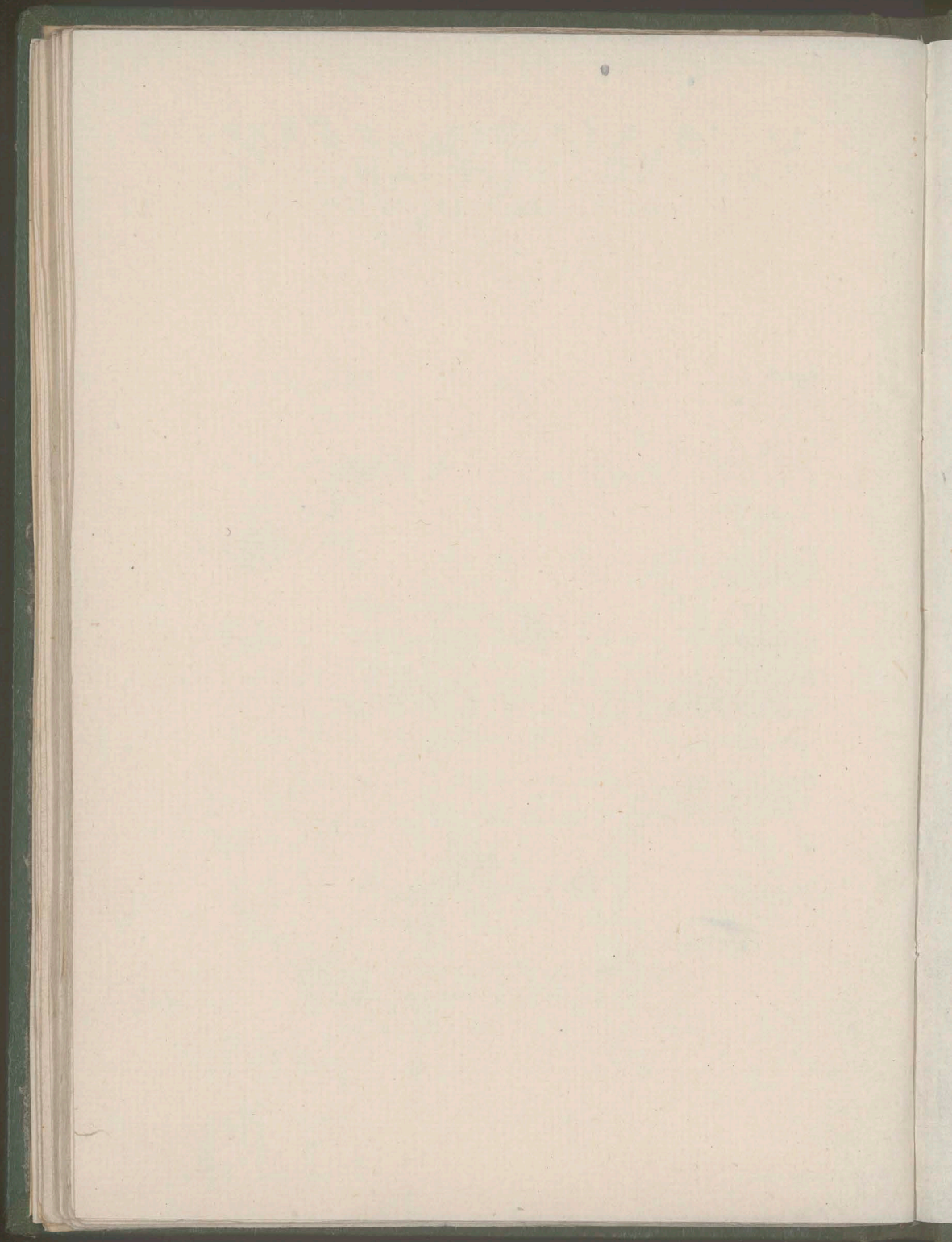
CHAPTER I

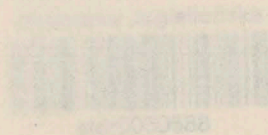
Section I

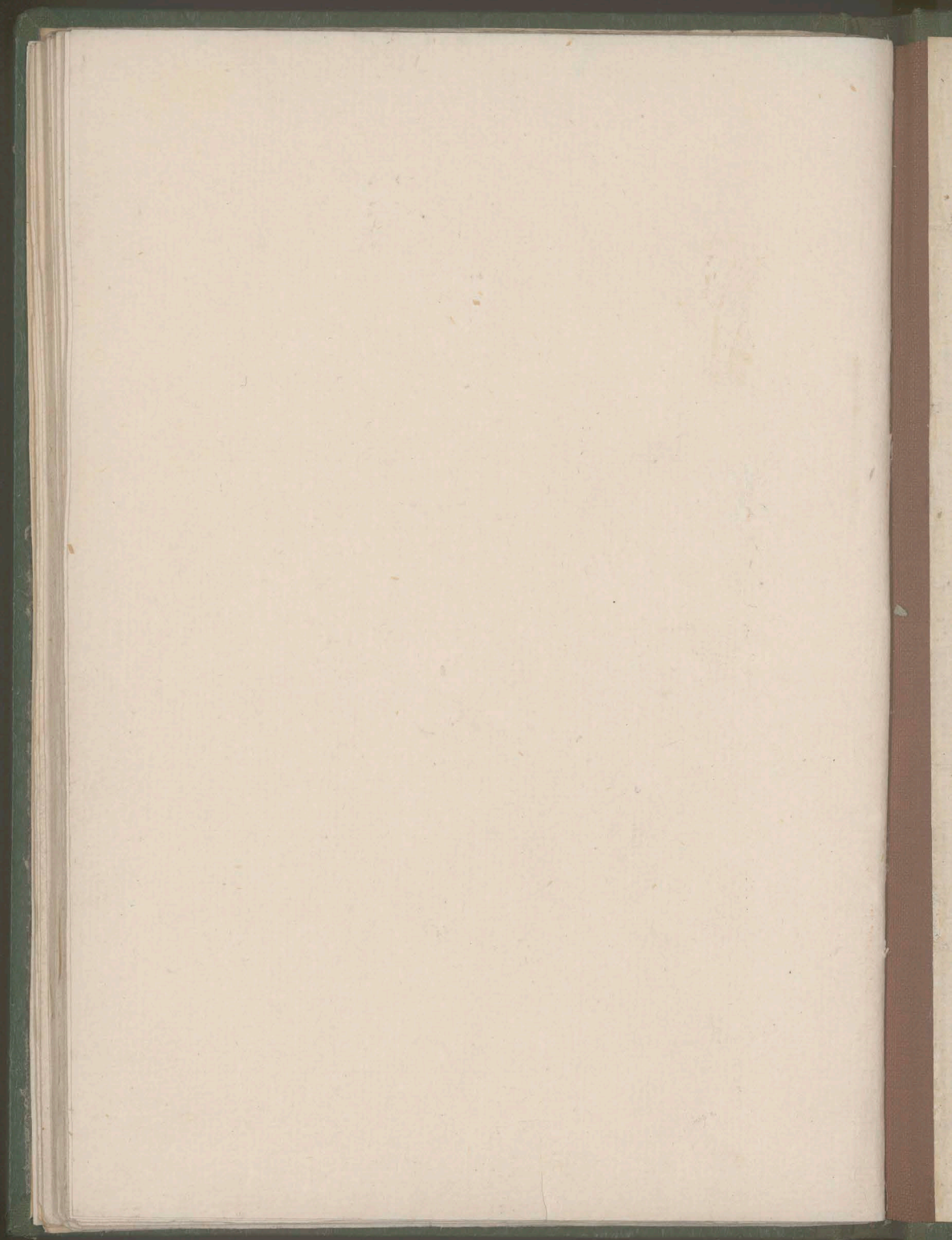
Section II











Biblioteka Jagiellońska



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